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COUNTERPOINT

BY

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PRINTERS.

My best thanks are due to Sir John Goss, for kindly allowing me to insert several examples, written in 1864, when I was receiving instruction from him in counterpoint; to H. Keeton, Esq., Mus. Doc., Organist of Peterborough Cathedral, for Examples 121, 122, 127; and to James Higgs, Esq., Mus. Bac., Hon. Sec. of the Musical Association, for many valuable suggestions.

J. F. B.

THE CLOISTERS
WESTMINSTER ABBEY,
March, 1878.

INTRODUCTORY OBSERVATIONS.

THE first attempts at combining parts to be performed simultaneously, about which anything definite is known, resulted in what was called *Diaphony* or *Organum*, the part to be accompanied (corresponding to our subject or canto fermo) being termed *Principalis*, and the accompaniment, *Organalis*. This accompaniment consisted of fourths, fifths, and octaves, some one of these intervals being continued throughout, either above or below, and sometimes both above and below, the principalis.

Various innovations on these crude forms, both as regards intervals and motion, were made from time to time, developing about the end of the eleventh century into what was termed *Descant*. This was a great step forward, for while diaphony was generally "note against note"—the organalis moving throughout in similar motion, and at the same interval (*i.e.* in fourths, fifths, or octaves)—in descant, notes of various value, contrary motion, and even accidentals were used. The principalis was now termed the *tenor* (from *teneo*, "I hold"), this part as it were holding the subject and controlling the descant, as the organalis was now termed. This was added according to numerous rules depending upon the progression of the tenor. Descant in its turn gave way to *Counterpoint* (see Definitions), the word *contrapunctum* instead of descant being first used by a celebrated musical theorist of the fourteenth century, Jean de Muris. The term and functions of the tenor in like manner were supplanted by the *Canto Fermo*. This frequently consisted of some fragment of ecclesiastical music, hence it was called the "plain-song," although secular themes were sometimes adopted as *Canti Fermi* even of music for the Church. Counterpoint was written in the old Church modes, and its laws, constantly improving as they were, governed the art of musical composition up to nearly the end of the sixteenth century. From this time rapid strides in the direction of modern tonality were made, and counterpoint having become closely associated with artificial devices, a new art gradually sprang up by which a melody could be accompanied without special reference to the inter-relation of the parts. This was called *Harmony*, of the development of which

we are not, of course, treating. In England and in some other countries it became customary to teach harmony *only*, or at any rate *before* counterpoint. To a certain extent a reaction has set in, and many eminent musicians* now urge that counterpoint should be taught with, and made the basis of, harmony. The author has, however, in conformity with the more usual method of teaching, presupposed some slight knowledge of harmony; and with this view he has ventured to use, without strictly defining them, a few technical terms familiar to those who have thus studied.

There is no doubt that the study of counterpoint is most beneficial, exercising the powers in many directions not altogether covered by the study of harmony, particularly in the important matter of part-writing. It will be seen that the essence of counterpoint lies in the *equal* interest which should belong to each part added to the canto fermo. This should be specially kept in mind in note against note and florid counterpoint, which are, after all, the species of most artistic value, since the others, though most useful as steps between the elementary form of note against note and the developed form of florid, are in themselves of less value as music. Our feeling for modern tonality need not necessarily be violated, since canti fermi free from ambiguity of key can be chosen. This point has been kept in view in writing the examples in the following pages, and the author trusts this will be accepted as his apology for using, for the most part, original examples, instead of inserting the well-known ones of Fux and other writers. It has been his desire to reconcile the spirit of ancient counterpoint with the feeling for modern tonality, and to put before students examples which they may readily understand and imitate.

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* "The modern student should master the laws of counterpoint, and so approach the fundamental or massive harmonic school by the path of history." —*Six Lectures on Harmony*, by G. A. Macfarren, p. 35.

DEFINITIONS.

Canto Fermo.—A short diatonic passage, generally of semibreves, used as a subject for contrapuntal treatment. (See Introductory Observations.)

Although, following the usual custom, the semibreve has been chosen as the notation for the canti fermi in all the examples illustrating this work, it is of course open to the student to use a note of any length. The notes employed in the second and third species of counterpoint (usually minims and crotchets) will be regulated by the character of the note employed in the canto fermo, being respectively two and four notes to one. The notation of the fourth species is similar to the second, but syncopated.

Counterpoint.—Notes were formerly termed points. Adding a counterpoint signifies the setting one point or note against another. Counterpoint is of two kinds, simple and double. The latter of these terms, in its ordinary acceptation, comprises convertible counterpoints in three, four, or more parts (*i.e.* triple, quadruple, &c.). Simple counterpoint * includes five species or orders, *i.e.* five methods of adding a counterpoint to a canto fermo. The term florid counterpoint is generally applied to the fifth species.

Concords are the octave (or unison) and perfect fifth (termed perfect concords), and the major and minor sixth and third (termed imperfect concords). All other intervals in counterpoint are discords, including the perfect fourth when it exists between the lowest and one of the upper parts.

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* For double counterpoint see Novello's Music Primer, "Double Counterpoint and Canon," by the same author.

SIMPLE COUNTERPOINT.

CHAPTER I.

FIRST SPECIES IN TWO PARTS: NOTE AGAINST NOTE.

1. In this species, every note in the canto fermo is accompanied by a note of equal value in the counterpoint, added according to the following rules:—

2. Concords only may be used.* If the counterpoint be above the canto fermo the first note must be an octave, fifth, or unison (*i.e.* a perfect concord); if below, the counterpoint cannot commence with a fifth, but must be an octave, or unison.

3. The parts must proceed diatonically, skips of a major and minor third, perfect fourth and fifth, minor sixth and octave being freely used.

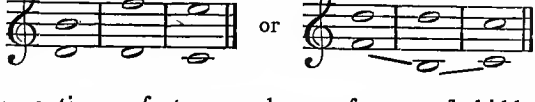
The skip of a major sixth was forbidden by the older contrapuntists, and, though more freedom is now desirable, it is perhaps better to avoid its use until the second species (two notes against one) when it can be taken in the same bar without change of harmony, thus:—

Ex. 1.

4. Skips of a seventh, of all augmented and most of the diminished intervals, should be avoided; but the diminished fifth may be occasionally used with advantage, if care be taken to resolve the second of the two notes forming the interval.

The term "diminished" here includes the fifths and fourths sometimes called imperfect or minor.

Ex. 2.



5. Consecutive perfect concords are of course forbidden, as are also hidden consecutives, *i.e.* the progression by similar motion *to* a perfect concord. The rule with regard to hidden consecu-

* See Definitions on previous page.

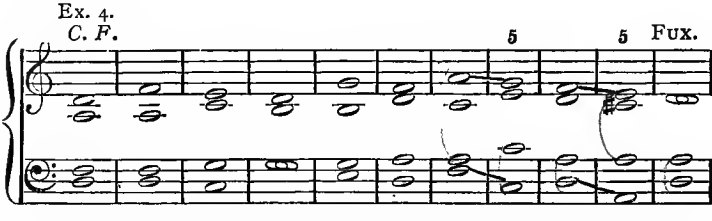
tives is, however, sometimes relaxed: in the case of the octave if the upper part is approached by a semitone (Ex. 3, *a*), and in the case of the fifth if the hidden fifth be diminished. This is also produced by one part moving a semitone (Ex. 3, *b*), but this progression is hardly admissible in two-part counterpoint.

Ex. 3.

6. The key-note and its fifth when preceded by the harmony of the subdominant, and also the dominant and its fifth when preceded by the harmony of the key-note, are among the somewhat less objectionable hidden consecutives.

7. The following example from Fux contains progressions which may perhaps be explained as above. He gives it (and others have since adopted it) as a correct piece of four-part counterpoint.

Ex. 4.



8. The descent of a fourth by the bass, and the notes common to the two chords in each of the above cases, also probably account for the comparatively unobjectionable character of the hidden consecutives.

9. It is better, however, to adhere to the rule forbidding hidden consecutives as strictly as possible in two-part counterpoint.

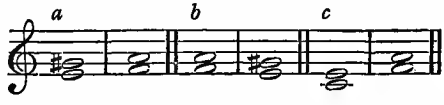
Proceeding by skip to an octave or unison, even in contrary motion when the lower part ascended one degree, was forbidden by the older contrapuntists, Fux, Albrechtsberger, &c. There seems, however, little to be said in support of such a rule, and Cherubini does not mention it.

10. The octave should be sparingly used, and the unison only in the first and last bars. The imperfect concords (thirds and sixths) should be employed in preference to the perfect concords (fifths and eighths).

11. We must avoid the monotony of having more than three thirds or sixths in succession, and these should be, if possible, alternately major and minor. Two successive *major* thirds should be avoided, unless taken by the step of a minor second, as in

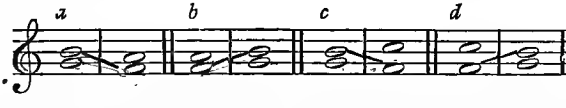
the minor key when the major third on the dominant is preceded or followed by that on the sixth note (Ex. 5, *a*, *b*). Some writers allow these major thirds if taken by the step of a perfect fourth, but it gives rise to an objectionable point, viz. the lower part proceeding to a higher note in the second chord than the note belonging to the upper part in the first chord (Ex. 5, *c*).

Ex. 5.



12. The *skip* of an augmented fourth (tritone) is not only strictly forbidden, but the existence of this interval between the notes of different parts, in two successive chords, is also to be avoided. It occurs naturally, and in its most objectionable form when the major thirds of the dominant and subdominant succeed each other (Ex. 6, *a*, *b*). It is almost equally disagreeable to the ear, when one of these notes bears a perfect fifth, instead of a third (Ex. 6, *c*, *d*).

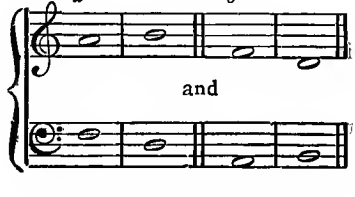
Ex. 6.



Modern use has so accustomed the ear to the progression from subdominant to dominant harmony, particularly in approaching a cadence, that the progression at Ex. 6, *d*, under corresponding circumstances, is much less objectionable than those at *a*, *b*, *c*.

13. If the major third on the subdominant be preceded or followed by the perfect fifth on the mediant, the effect of the tritone is not quite so apparent, although this is condemned by strict contrapuntists. Cherubini condemns the use of ALL successions of chords, one of which contains an F (*i.e.* the subdominant) and the other a B (*i.e.* the leading-note), or *vice versâ*, saying, "It indisputably brings about the false relation of the tritone." In an example, however, which he says is in conformity with the rules of strict counterpoint, and in which he expressly claims to have avoided the false relation of the tritone, he uses the following progressions (Ex. 7, *a*, *b*).

Ex. 7.

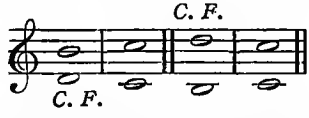


Here we find F and B in successive chords, and yet with no disagreeable effect. This is probably owing to the skip which is made by one of the parts. If the student avoids the progressions given in Ex. 6, and, above all, if he makes one of the notes in the first chord proceed by skip, as in Ex. 7, he will have little trouble with that *bête noire* of young contrapuntists, the tritone.

14. Crossing the parts may be resorted to for the sake of a more melodious progression, but it is rare in this species of two-part counterpoint.

15. The most usual and satisfactory cadences are the following (Ex 8, *a*, *b*):—

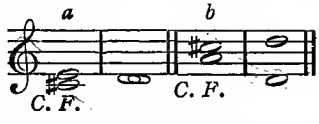
Ex. 8.



16. The canto fermo generally *falls* to the final note from the supertonic, the counterpoint at the close being in octave or unison.

Although the canti fermi used by Fux, Cherubini, and others invariably end by falling to the final note by the step of a second, as in Ex. 8, other cadences may of course be allowed, though they are not very usual. In Ex. 9, *a*, the canto fermo rises to the final from the leading-note, and at *b*, the canto fermo falls to the final from the dominant.

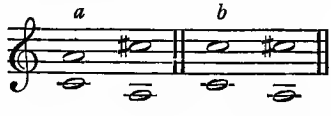
Ex. 9.



17. The use of these cadences earlier in the exercise should be carefully avoided.

18. False relations (Ex. 10, *a*) are forbidden; and it must not be forgotten that, as all movement must be *diatonic*, the usual way of avoiding false relations, viz. by altering one of the notes chromatically, is not available (Ex. 10, *b*).

Ex. 10.



19. Contrary and oblique motion should be employed as much as possible.

20. A succession of wide skips in the same direction should be avoided; and a major seventh or other awkward interval is nearly as objectionable by two skips as by one.

21. It is best to let the leading-note ascend, though this may often be deferred with advantage.

22. Monotony, whether resulting from motionless parts or wearying repetitions, should be avoided. "Melodious flow" should be aimed at, and the working out of a sequence is often possible, and always effective.

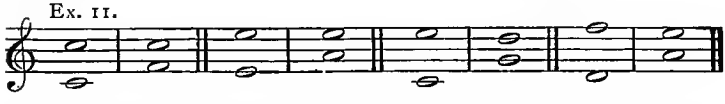
23. Modulation into nearly related keys is advisable; and the student should be careful, as far as possible, to avoid ambiguity of key.

24. Even if all the above rules be strictly observed, we sometimes feel the succession of chords to be "stiff" and awkward. The following suggestions will, it is hoped, help to prevent this:—

25. Consider the progression of the roots or ground-notes of the chords used, bearing in mind that even in two-part writing every combination must represent some definite chord. The progressions of roots producing the best effect are:—

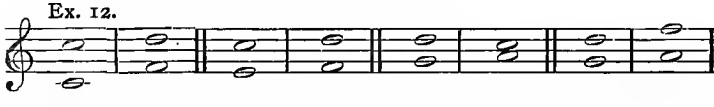
(*a*) Roots rising or falling a fourth or fifth (Ex. 11).

Ex. 11.



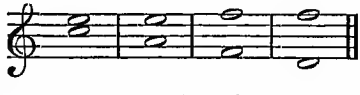
(*b*) Roots rising or falling one degree diatonically; but unless one of the two is the dominant (and not even then if this is followed by the subdominant, because of the tritone) it is better for at least one to be an inversion (Ex. 12).

Ex. 12.



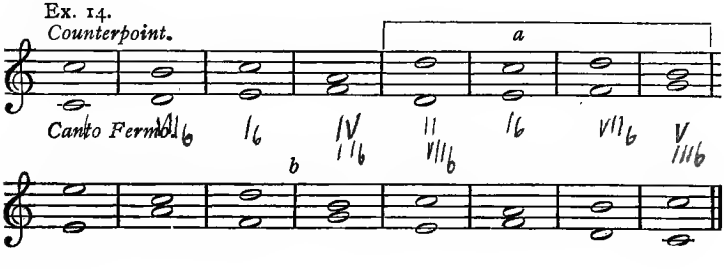
(*c*) Roots falling by a series of diatonic thirds from tonic (Ex. 13).

Ex. 13.

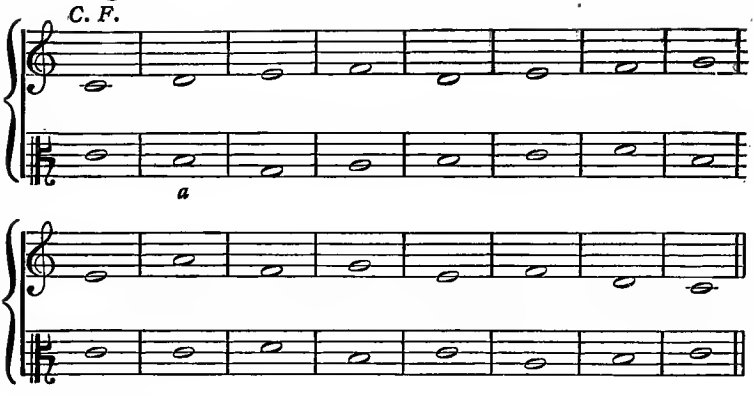


26. The following are examples of two-part counterpoint, first species:—

Ex. 14.



Ex. 15.



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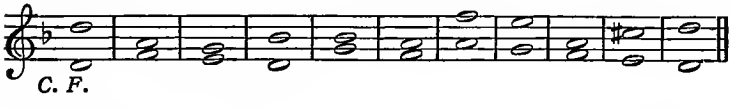

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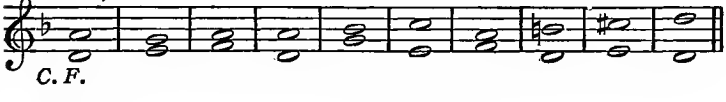
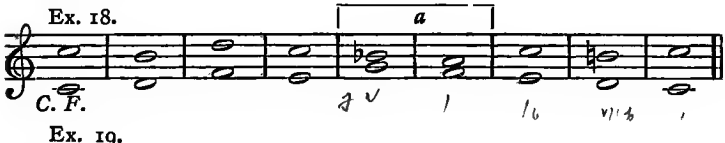
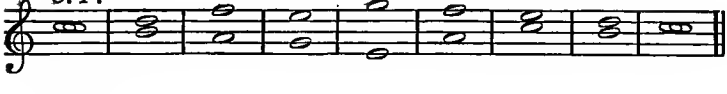


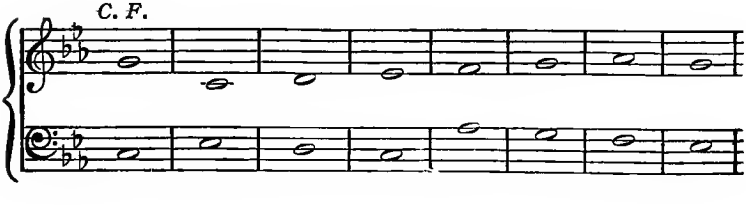
Ex. 18.

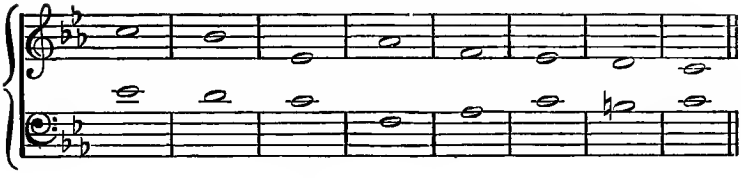


Ex. 19.



Ex. 20.





OBSERVATIONS ON EX. 14 TO 20.

Ex. 14. The four bars at *a* answer the first four effectively, and the sequence at *b* is good. The sequential form of the counterpoint justifies the somewhat too frequent octaves.

Ex. 15. The leading-note descends effectively at *a*.

Ex. 18. The modulation to the subdominant at *a* is good, besides helping us to avoid the tritone.

Ex. 19. The form of the canto fermo allows of some effective contrary motion in the counterpoint.

Ex. 20. This canto fermo begins on the dominant. If the counterpoint were placed above, it would begin on G or D. With the counterpoint below, it is possible in this case to commence *with a fifth*, notwithstanding par. 2, which refers to Canti Fermi beginning (as is usual) on the tonic.

The student should write similar examples in each species on some of the canti fermi given on page 80. In doing this he should use such clefs as will bring the parts tolerably near together. He is also earnestly advised to write his exercises in open score, *i.e.* giving a separate line to each part. The progression of the individual parts—such an important consideration in counterpoint—will thus be readily seen.

CHAPTER II.

SECOND SPECIES IN TWO PARTS: TWO NOTES TO ONE.

27. Two notes are here written in the counterpoint to every note of the canto fermo, with the exception of the first and last. The counterpoint usually begins on the second beat of the first bar, being preceded by a half-bar's rest. In the last bar the counterpoint has a note of equal value with the canto fermo.

28. The first note of the counterpoint must be a perfect concord, and the first note of every following bar either a perfect or imperfect concord.

29. The second note in each bar may be a concord or a discord. If the latter (which is advisable) we must move to and from it by conjunct degrees, *i.e.* without skip, it being merely a passing note from concord to concord.

30. Occasionally in the carrying out of a sequence, or to secure a flowing counterpoint, a discord may appear at the first part of a bar. In such a case (which should be rare) the notes immediately preceding and following the said discord should be consonant.

31. The immediate repetition of a note is forbidden in this and all species except the first (note against note).

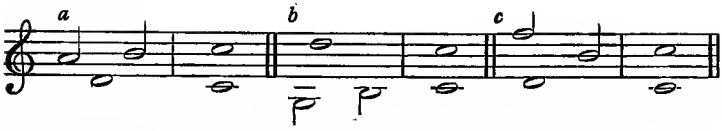
32. The unison is still to be avoided except at the first and last bars, though it may be used occasionally at the second part of the bar.

33. Similar perfect concords (*i.e.* two fifths or octaves) on the accented beats of successive bars should not be used, the effect of consecutives being too apparent. Even on successive unaccented beats the use of these combinations is not recommended. Some authors permit the former if the intermediate notes are taken by a skip greater than a third, and the latter if the notes in question have the character of passing notes, but it is seldom possible to entirely obviate the bad effect of consecutives.

34. The parts may occasionally cross at the unaccented part of the bar in this and the other species of counterpoint yet to be explained.

35. The following are the cadences when the canto fermo falls to the final by a whole tone :—

Ex. 21.

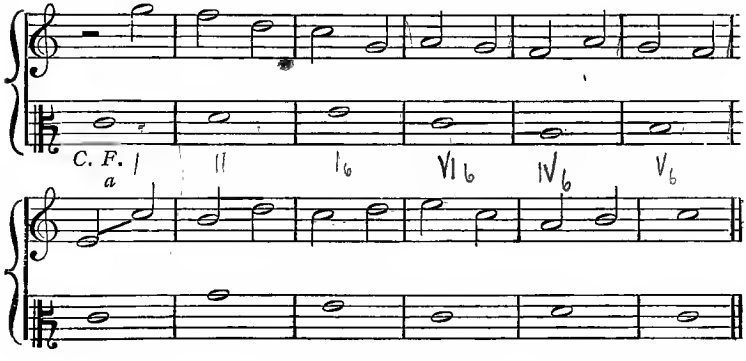


The cadence at Ex. 21, *c*, involves a skip of a diminished fifth, and is not so frequently used as those at *a* and *b*. If the canto fermo approaches the final from some other note than the supertonic (see Ex. 9) a suitable cadence will of course have to be made.

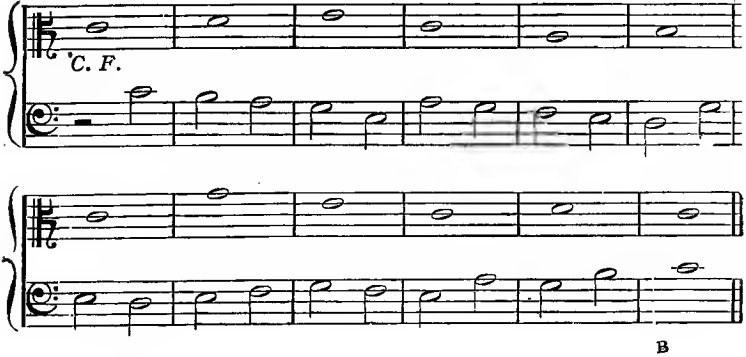
36. In this and the following species the student will do well to avoid three successive skips, even of a third, in the same direction; and the frequent use of the three notes of a triad in succession, without change of harmony, is not recommended.

37. In triple time this species has three notes to one, the canto fermo being dotted. The second and third notes in each bar may be either consonant or dissonant.

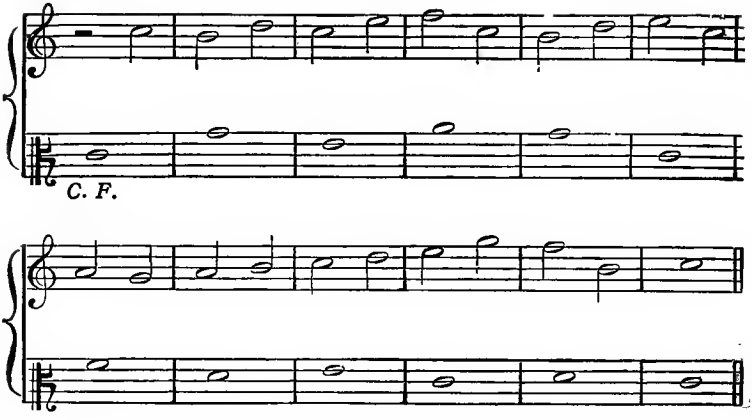
Ex. 22.



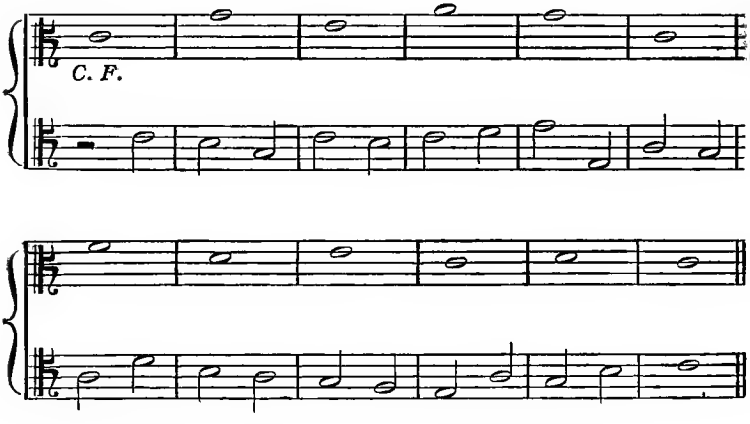
Ex. 23.



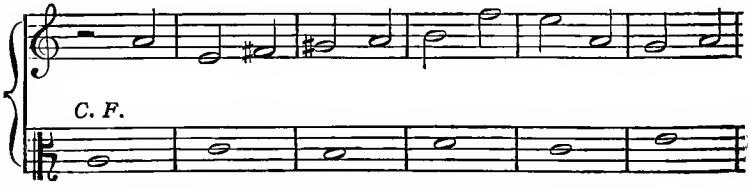
Ex. 24.

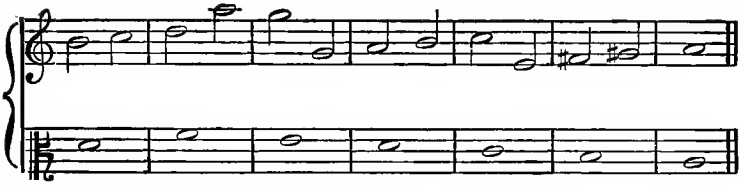


Ex. 25.

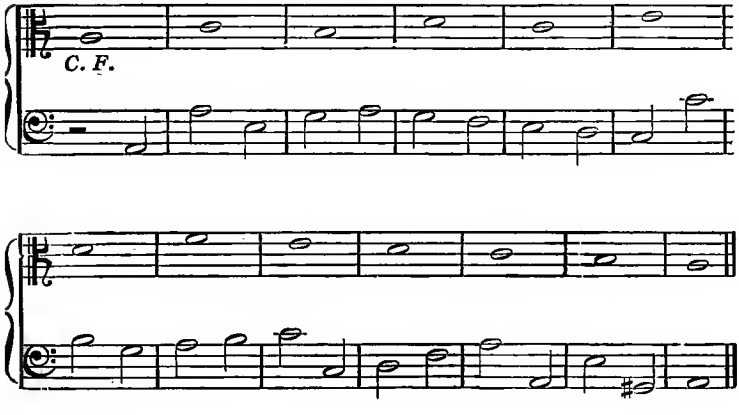


Ex. 26.

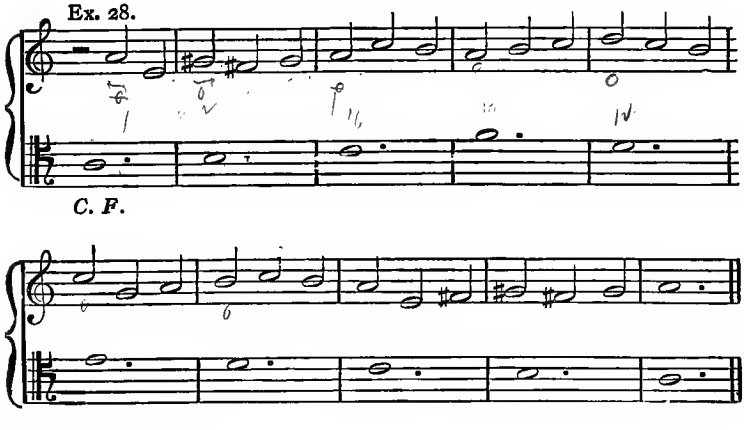




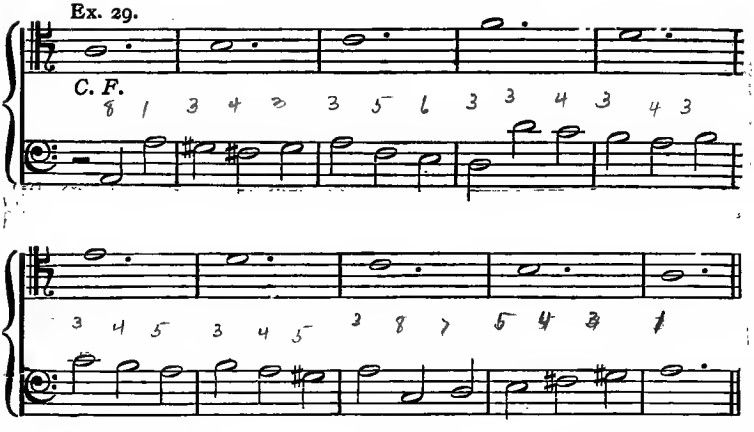
Ex. 27.



Ex. 28.



Ex. 29.



Observations on Ex. 22 to 29.

Wide skips are avoided, even the minor sixth being seldom used. At *a* in Ex. 22 it is rendered necessary by the leap of a fifth in the canto fermo. The skip of an octave (see Ex. 27 and 29) is not only unobjectionable but frequently gives great vigour to the counterpoint.

Ex. 28 and 29 are specimens of this species with three notes to one.

CHAPTER III.

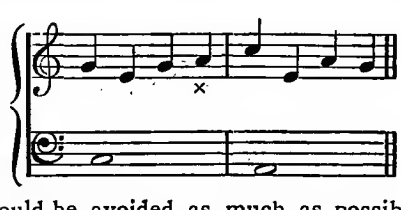
THIRD SPECIES IN TWO PARTS: FOUR NOTES TO ONE.

38. Four notes are here written in the counterpoint to every one of the canto fermo with the exception of the first and last. The first bar of the counterpoint usually commences with a crotchet rest; the last bar must contain a note of equal value with the canto fermo.

39. As in the second species, the first note of the counterpoint must be a perfect concord, and the first note of every following bar (with the license allowed in par. 30) either a perfect or imperfect concord, the latter being preferred. The remaining notes may be either consonant or dissonant, the latter being approached and quitted by conjunct degrees. When consistent with good flowing counterpoint, the third note in each bar should be a concord. This rule may, however, be freely disregarded for the sake of a melodious progression.

It is necessary to warn the student that a note may be *consonant* with the canto fermo, and yet, by reason of the implied harmony, must be treated as a *discord*, *i.e.* "approached and quitted by conjunct degrees." Thus in Ex. 30, bar 1, the implied harmony is a $\frac{5}{3}$ on C. The last crotchet, A, being therefore dissonant, is wrongly quitted. Two different chords *may* of course be taken in every bar in this species; but when this is the case the second chord must appear upon the second or third crotchet, and *not* (as is the case in Ex. 30) upon the fourth.

Ex. 30.



40. Skips should be avoided as much as possible, because of the small value of the notes of the counterpoint.

41. Particular care should be taken, after the use of three or four notes alphabetically, to avoid a skip, even of a third, in the same direction, more especially to an accented note. The melody will gain much by making the skip at the beginning of the passage.

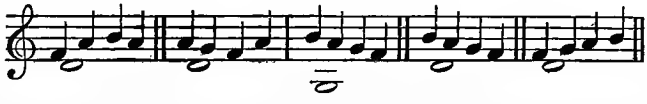
42. The unison may be more freely used in this and the other species yet to be explained. Care should be taken to use it only at the weak part of the bar, and not at the accent.

43. Similar perfect concords should not appear upon the accented notes of successive bars, nor upon the third crotchet of one bar and the first of the next. They are not so objectionable

upon unaccented notes, unless these are the highest (if the counterpoint be above) or the lowest (if the counterpoint be below) in two successive bars.

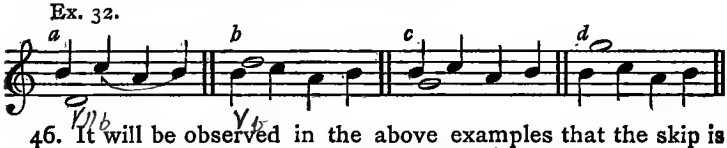
44. The skip of an augmented fourth, or tritone, is of course to be avoided, nor should the notes forming this interval appear as the first and third crotchets in a bar, or as the third in one bar and the first in the next, nor as the first and last notes of an ascending or descending passage (Ex. 31, *a*, *b*, *c*, *d*). If the passages at *c* and *d* were parts of a longer series, so that the notes forming the tritone were not at the beginning and end (and therefore not so prominent) there would be no objection to them.

Ex. 31.



45. Many of the older contrapuntists allowed what are called "changing notes," *i.e.* a skip from a discord on the second, and sometimes the fourth, crotchet of a bar, to a concord. Cherubini and others object to this "license," but the judicious use of certain changing notes often gives great spirit to this species. The following are the most effective forms—those at *a* and *b* being particularly valuable at the cadence.

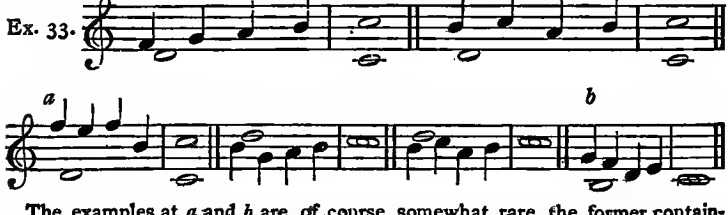
Ex. 32.



46. It will be observed in the above examples that the skip is not always made to a concord (*b*, *c*, *d*); and, in fact, to speak correctly, the third note in every bar of Ex. 32 is dissonant, the implied harmony at *a* being a sixth on D. (See note to par. 39.)

47. There are numerous cadences, depending of course upon the position and conclusion of the canto fermo. The following are some of the best :—

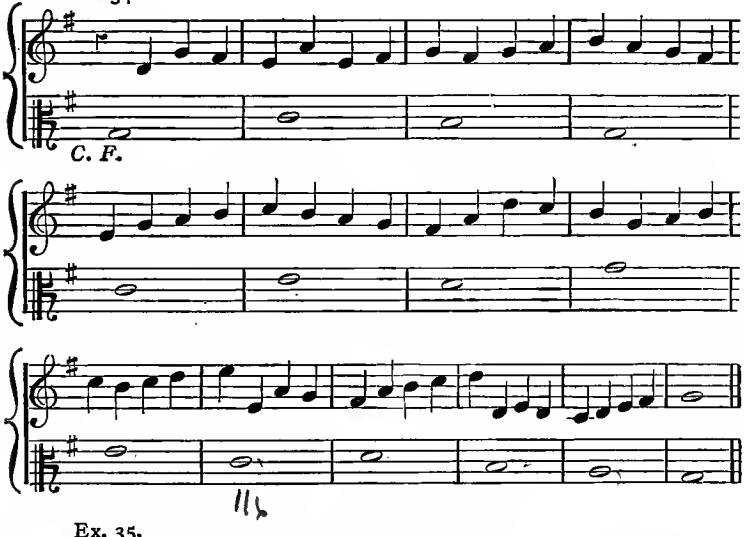
Ex. 33.



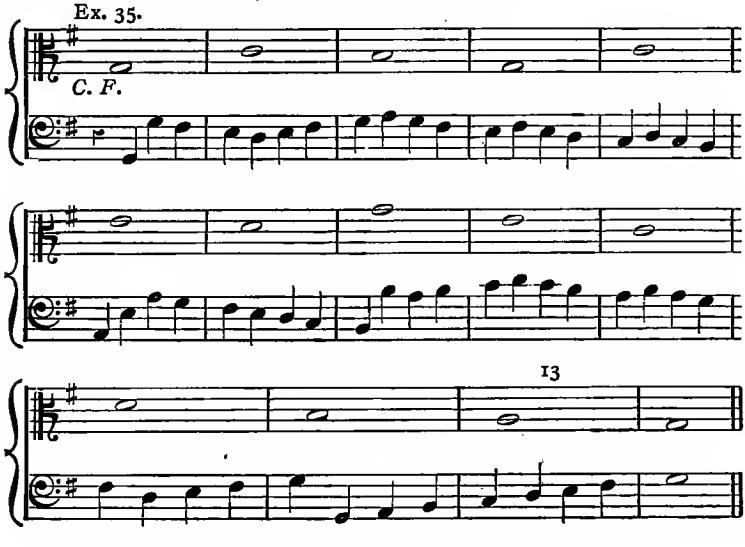
The examples at *a* and *b* are of course somewhat rare, the former containing the skip of a diminished fifth, the latter (in which the canto fermo *rises* to the final) a changing note.

48. Six or eight notes are sometimes written against one. The rules given above should be observed in attempting this counterpoint, which is merely a development of the one we have just been considering.

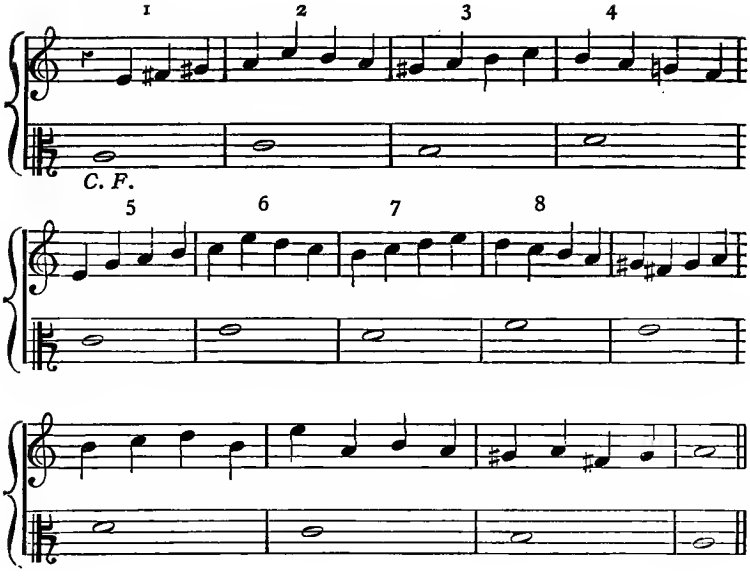
Ex. 34.



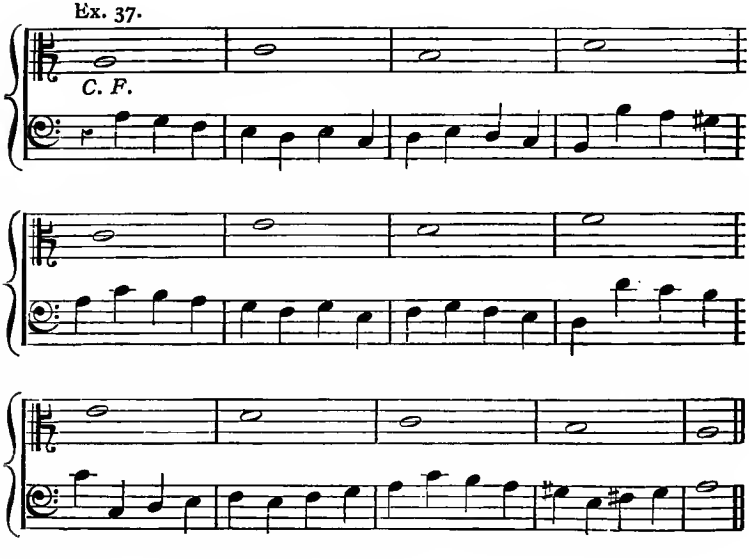
Ex. 35.



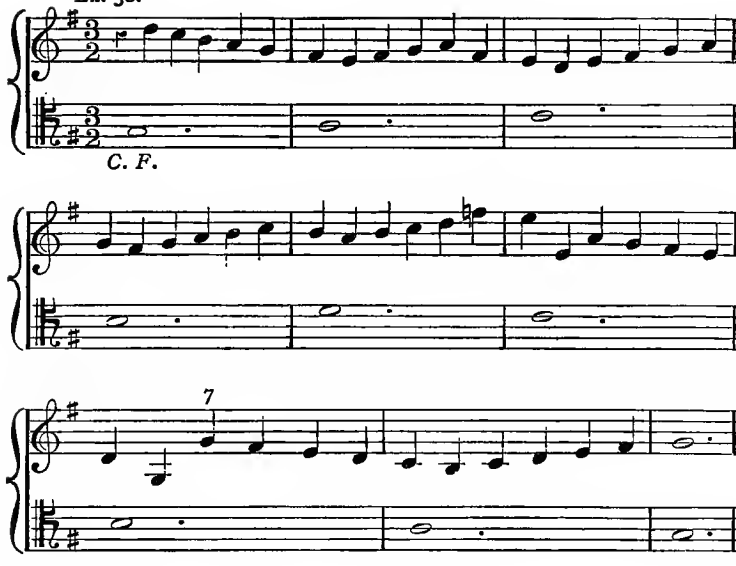
Ex. 36.



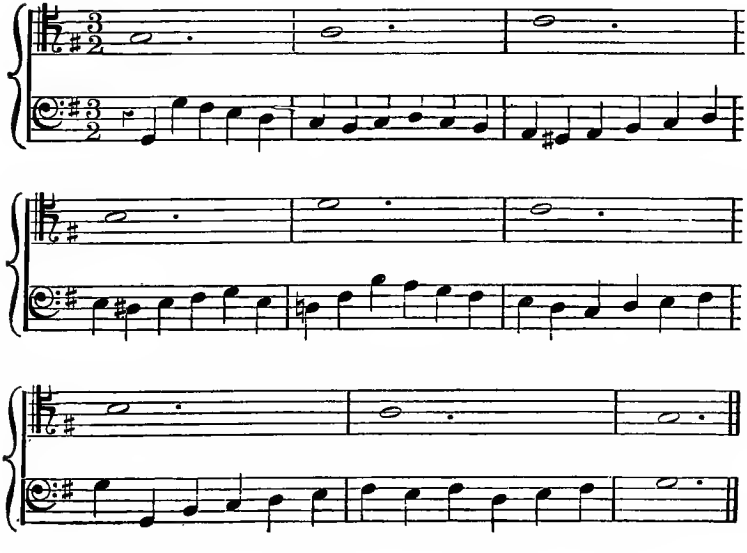
Ex. 37.



Ex. 38.



Ex. 39.



Observations on Ex. 34 to 39.

Ex. 34. Imperfect concords are used at the beginning of every bar except the first and last.

Ex. 35. The implied harmony in bar 13 being a $\frac{5}{3}$ on D, the first note of the counterpoint in that bar is of course dissonant. Par. 30 will explain its appearance here.

Ex. 36. The first four bars are answered effectively by bars 5 to 8. The key is well marked at the earlier part of the example, and a modulation to the relative major is made at bar 4. The cadence is formed by the aid of the changing note.

Ex. 38 and 39 have six notes to one, the parts crossing at bar 7 of the former.

CHAPTER IV

FOURTH SPECIES IN TWO PARTS: SYNCOPATION.

49. Two notes are here written in the counterpoint to every one of the canto fermo with the exception of the first and last. The first bar of the counterpoint should commence with a half-bar's rest, the last bar should contain a note of equal value with the canto fermo.

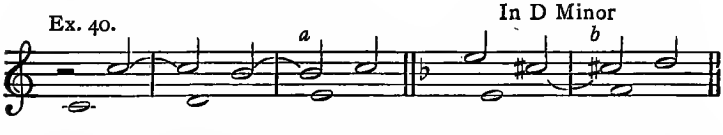
50. As in the preceding species, the first note of the counterpoint must be a perfect concord, and the second note of each following bar must be a concord either perfect or imperfect. These concords are syncopated or suspended into the following bar. The first note of each bar is thus generally tied to the second note of the preceding bar, and may be, and in fact as often as possible should be, a discord. This prepared discord must resolve by falling one degree, the note to which it falls being a concord. Should the syncopated note, however, be a concord, we may of course move from it by skip.

51. The dissonances of the fourth, seventh, and ninth (not the second) may be used above the canto fermo, the seventh being preferred in two-part counterpoint. The second and fourth may be used below the canto fermo, the second being preferred.

52. There are cases when a perfect fifth must be treated as a discord, viz. when it is clearly a "retardation" of a sixth. It will resolve by ascending one degree (Ex. 40, *a*).

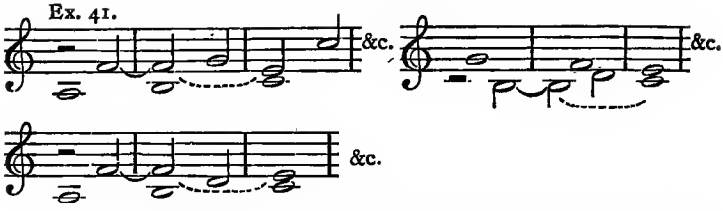
In the retardation of a sixth in a minor key an augmented fifth is occasionally used, but this is rare (Ex. 40, *b*).

Ex. 40.



53. The diminished fifth may be used as a suspension, the resolution being deferred for one note, and the syncopation interrupted, the counterpoint being then in the second species.

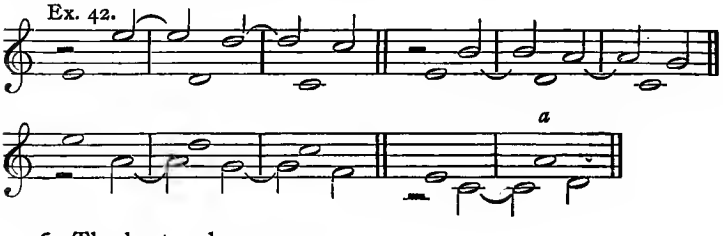
Ex. 41.



54. The interpolation of the second species is often most useful in other places besides when following a diminished fifth as above, helping us to avoid tiresome repetitions. The interruption of the syncopation should not exceed two minims.

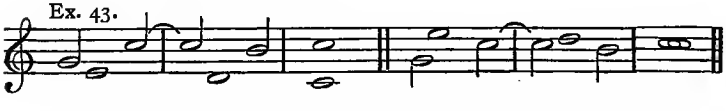
55. Passages which would be incorrect without suspensions are equally incorrect with them. The following progressions are bad, being only disguised consecutives; that at *a*, without the syncopation, would be a "hidden" fifth, and must be avoided in two-part:—

Ex. 42.



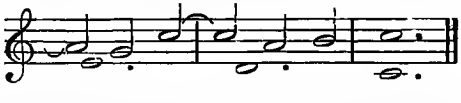
56. The best cadences are—

Ex. 43.



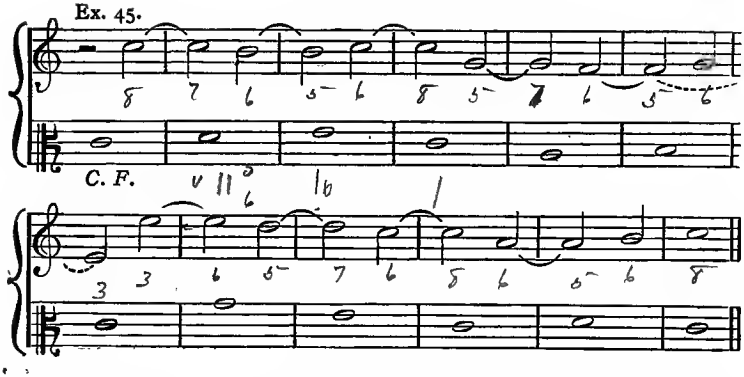
57. If three notes to one be written, the second note may be either a concord or passing discord. The ornamental resolution of suspensions (see par. 60), may also be employed, and will frequently be found useful at the cadence. (See Ex. 44.)

Ex. 44.

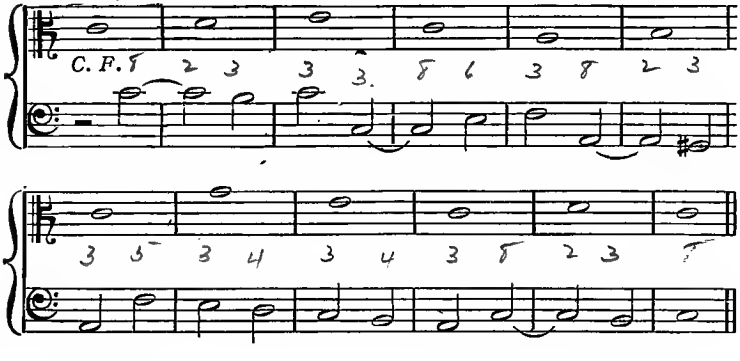


58. Some authors recommend the combination of the second and fourth species, instead of treating them separately. This is of course merely a development of par. 54. For a specimen, see Ex. 46.

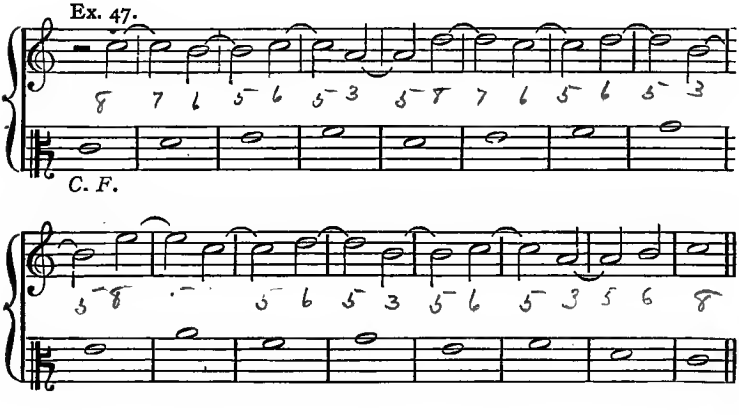
Ex. 45.



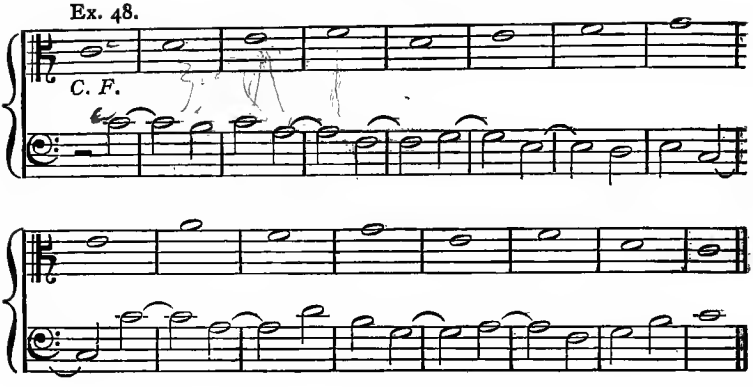
Ex. 46.



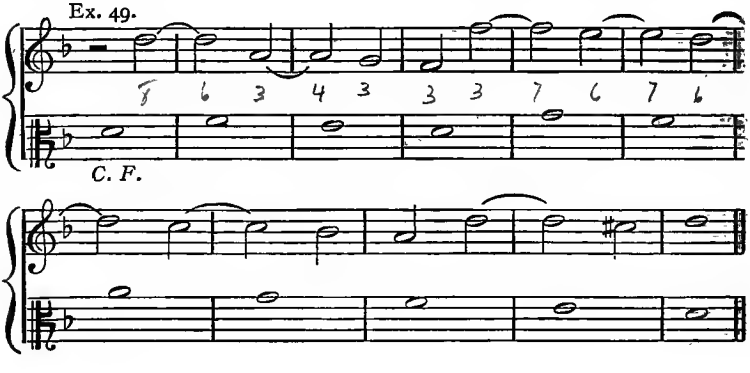
Ex. 47.



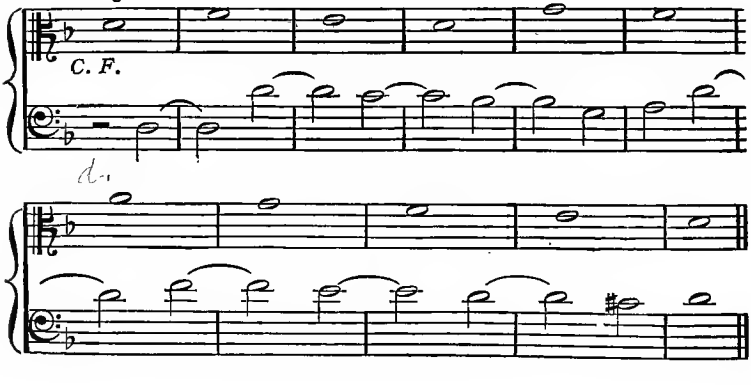
Ex. 48.



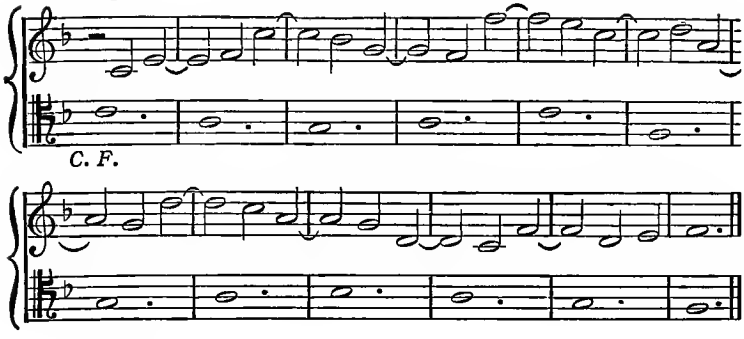
Ex. 49.



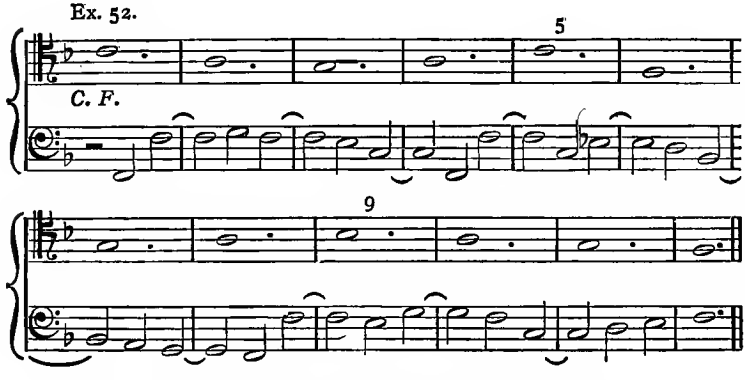
Ex. 50.



Ex. 51.



Ex. 52.



Observations on Ex. 45 to 52.

Ex. 45. The cadence is somewhat uncommon, the canto fermo rendering the usual 7 6 on the penultimate bar unadvisable.

Ex. 46. In this example the second species is used so often it may be considered a specimen of the combination of the second and fourth species alluded to in par. 58.

Ex. 47. The numerous fifths are not, strictly speaking, incorrect, as may be seen by referring to Ex. 14, which is Ex. 47 without the syncopations. The student is advised to be sparing in his use of such fifths, at least in two-part counterpoint.

Ex. 51. A specimen in triple time, the cadence by the aid of an ornamental resolution. The canto fermo begins on the dominant.

Ex. 52. The E flat in bar 5 avoids the tritone which would have existed between E natural and the following B flat, and introduces a satisfactory modulation to the subdominant. In bar 9 the diminished fifth is used, the resolution being deferred.

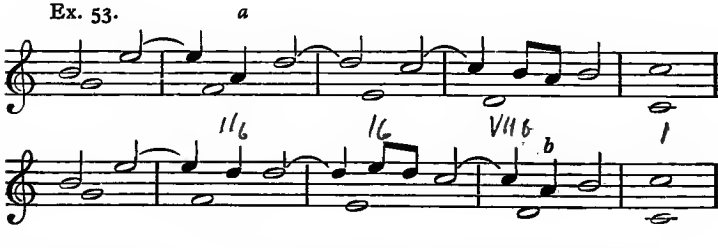
CHAPTER V.

FIFTH SPECIES IN TWO PARTS: FLORID COUNTERPOINT.

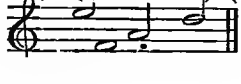
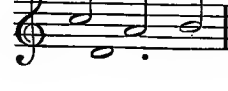
59. THIS is a mixture of the various kinds of counterpoint explained. In addition to the notes already employed, quavers are admitted, which should succeed each other, and also be approached and quitted, diatonically, and by conjunct movement. More than two quavers are rarely used in one bar, though occasionally four may be met with. They should always occur at the second or fourth divisions of the bar (*i.e.* the unaccented portions), and four quavers should never be taken in succession. As in the other species in two parts, the counterpoint commences after a crotchet or minim rest. The first note of the counterpoint must be a perfect concord.

60. The counterpoint must be as vigorous and melodious as possible. To insure sufficient variety it will be well not to use one species for more than two successive bars; and the first species should be used only at the last bar. The above rule does not apply to the fourth species, provided that we avail ourselves of the ornamental resolutions. Various examples of these are given below, and their judicious use will add greatly to the effect of florid counterpoint. Most of them may of course be inverted.

Ex. 53.

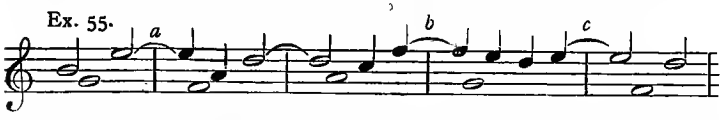


The resolutions at *a*, *b* may be used in triple time, thus:—

Ex 54.  and  &c.

61. It will be seen that by the use of the ornamental resolutions a minim is often tied to a crotchet (Ex. 55, *a*). Care must be taken that the first of the tied notes is not of less value than the second. For instance a crotchet should not in this way precede a minim, *c*; two crotchets should rarely be tied, *b*.

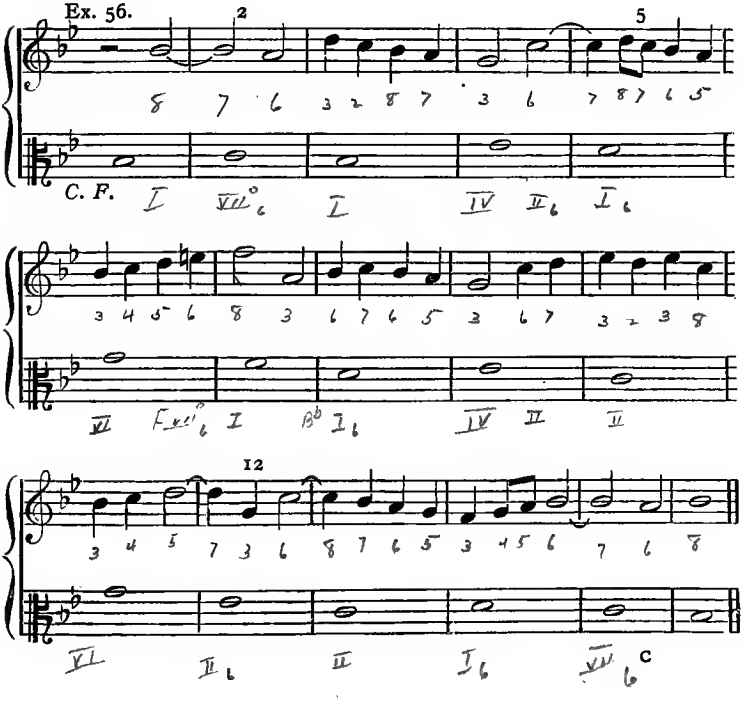
Ex. 55.



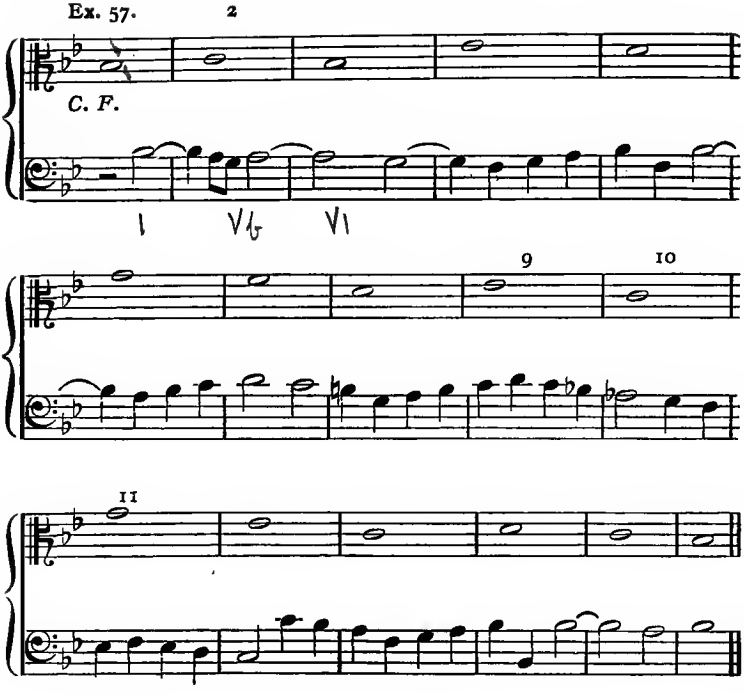
62. It will greatly conduce to the vigour and flow of the counterpoint if all minims at the second half of the bar be tied to the first note of the following bar. This should, in fact, always be the case if the minim has been immediately preceded by crotchets or quavers. This rule cannot of course be applied to the last bar but one, as the last note of the counterpoint must be of equal value with the last note of the canto fermo.

63. The best cadences are those used in the fourth species, with or without ornamental resolutions. Others, particularly those employed in the third species, are occasionally used.

Ex. 56.



Ex. 57.



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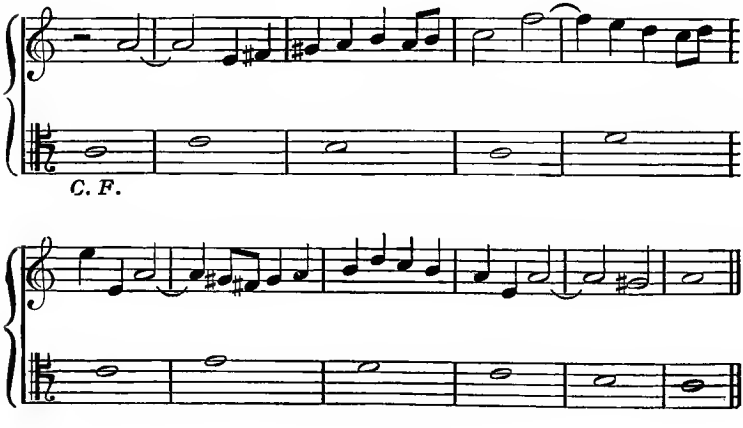
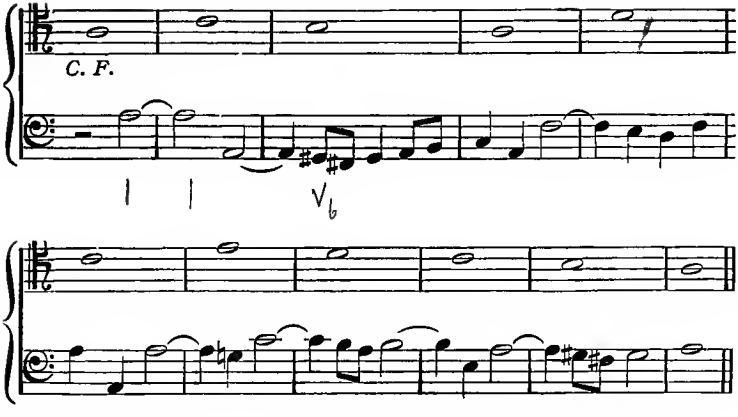


Ex. 59.



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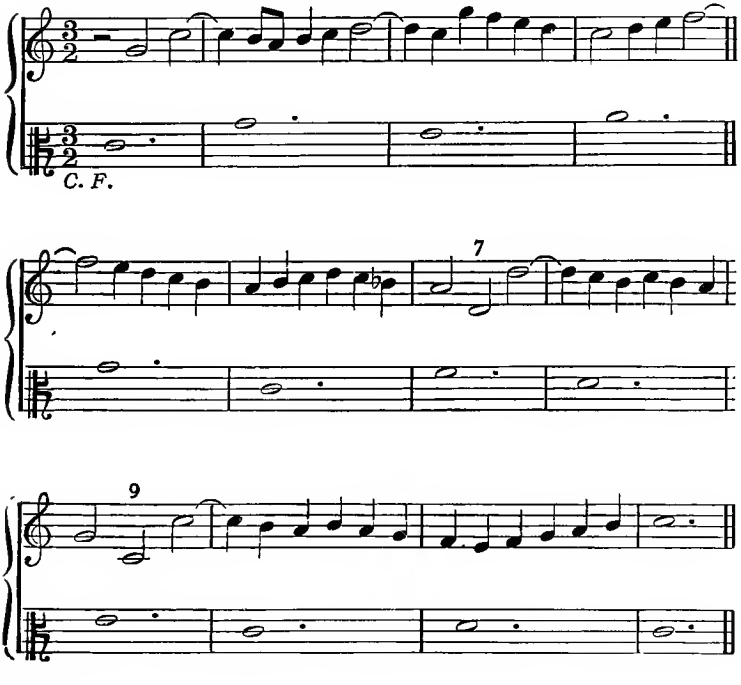
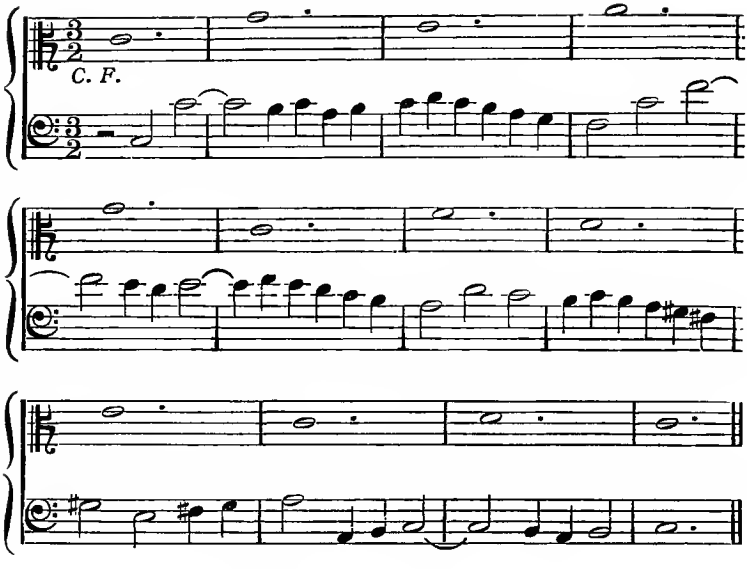


Ex. 61



OBSERVATIONS ON EX. 56 TO 61.

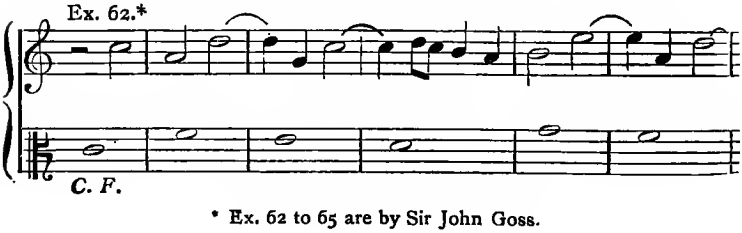
Ex. 56. In bar 2 the leading-note rises a fourth, effectively avoiding a cadence so early in the exercise. In bars 5 and 12 ornamental resolutions are introduced.

Ex. 57. In bar 2 the leading-note does not rise, in order to avoid a unison on the accented beat of bar 3. The modulation to C minor in bars 9, 10, 11 is perhaps somewhat late in the example.

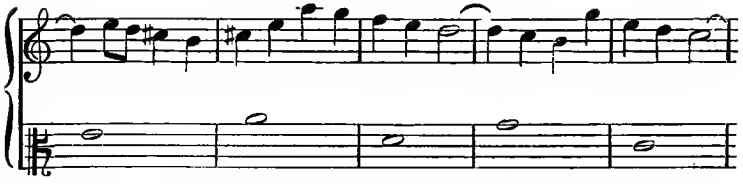
Ex. 59. Four quavers are introduced in bar 3, and the ornamental resolution at the cadence to carry out a sequence.

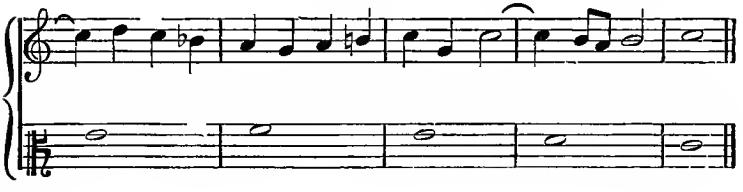
Ex. 60. A specimen in triple time. The parts cross in bars 7 and 9.

Ex. 62.*

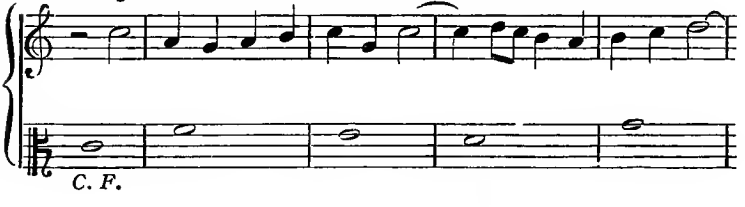


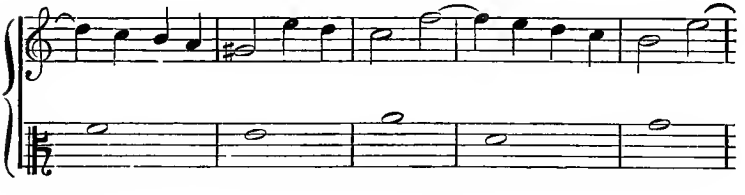
* Ex. 62 to 65 are by Sir John Goss.

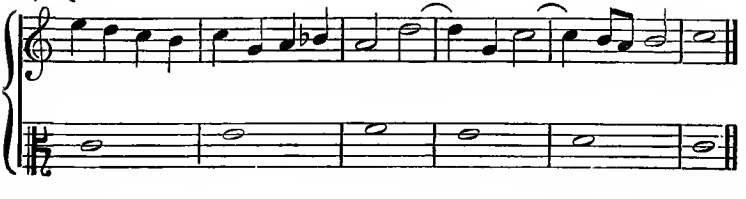




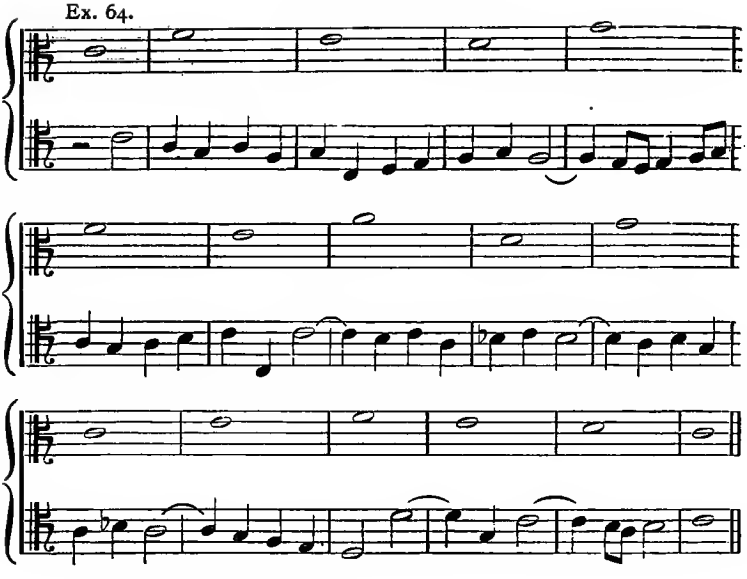
Ex. 63.



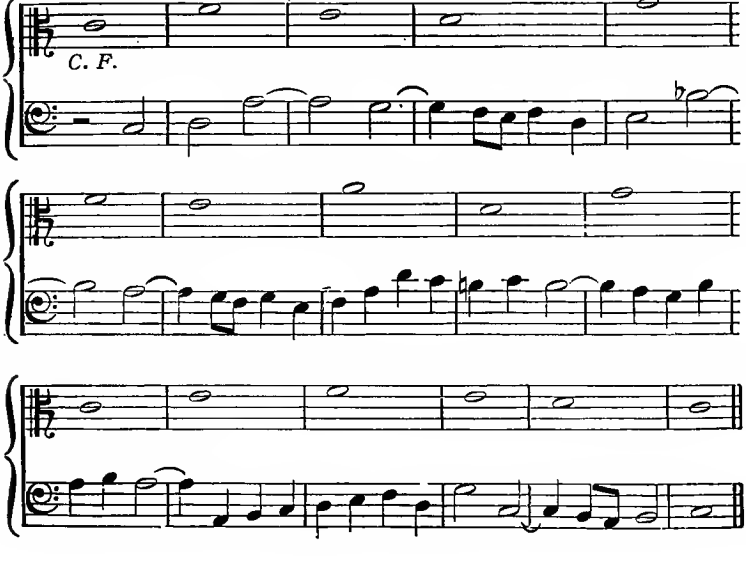




Ex. 64.



Ex. 65. Same C.F. Ex 71



CHAPTER VI.

FIRST SPECIES IN THREE PARTS: NOTE AGAINST NOTE.

64. THREE-PART counterpoint includes the same species, and, generally speaking, is bound by the same rules, as two-part counterpoint.* The additional part in this and the other species is composed of notes of equal value with those of the canto fermo.

65. The chords used are the triad (major and minor, *not* diminished) and its first inversion, the chord of the sixth. It is not always easy to use a complete chord (though this should be done when possible), and then one or other of the intervals should be doubled, avoiding the doubled major third and doubled leading-note. It is also well to avoid having two sixths or even two minor thirds in the same chord, but this rule may be frequently disregarded for the sake of a flowing counterpoint. Although the diminished triad is not available, its first inversion, the chord of the sixth on the supertonic, may be used freely.

66. It should be observed that three *different* notes must be used in every chord except in the first and last bars, the only places where the *unison* may be used in this species.

67. The first bar should contain a triad, complete or incomplete, but if the third be wanting, it will be better to omit the fifth also, the counterpoint being then in unison or octave.

68. The presence of a third part causes the rules respecting hidden consecutives to be less stringent, particularly as regards the inner and one of the extreme parts, between which similar motion to the fifth or octave is frequently necessary to secure a smooth and, in other respects, correct progression. The upper part of the two in question should, if possible, move conjunctly, the third part being either stationary or moving by contrary

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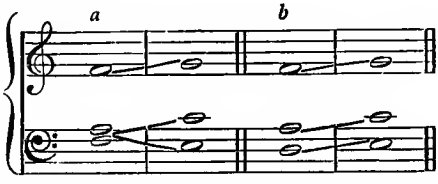
* Indeed it may be said that the rules of two-part remain in force in a great measure as regards the extreme (*i.e.* the *outside*) parts of *all* simple counterpoint: the student will do well to bear this in mind.

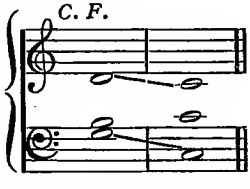
motion (Ex. 66, *a*). *All* the parts should rarely move in the same direction (Ex. 66, *b*).

Ex. 66.



69. Although, as has been said on page 31, "the rules of two-part remain in force in a great measure as regards the *extreme* parts of *all* simple counterpoint," the relaxation of the rule as to hidden octaves is most useful at the cadence when the canto fermo is in the upper part (Ex. 67).

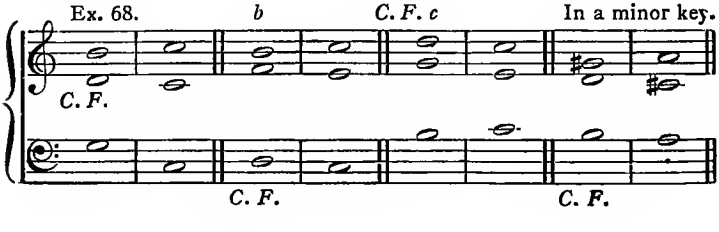
Ex. 67.



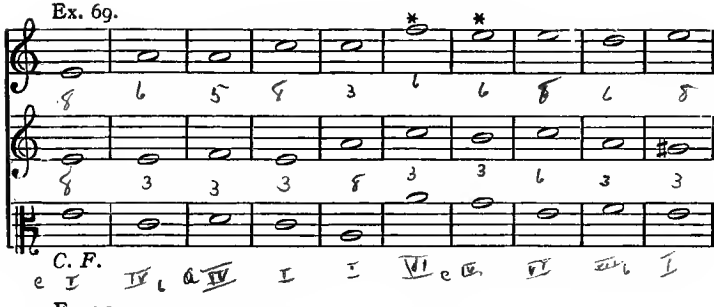
70. Hidden fifths between the extreme parts are seldom necessary or advisable in less than four parts.

71. The parts must be kept as equidistant as possible, and may cross occasionally if required.

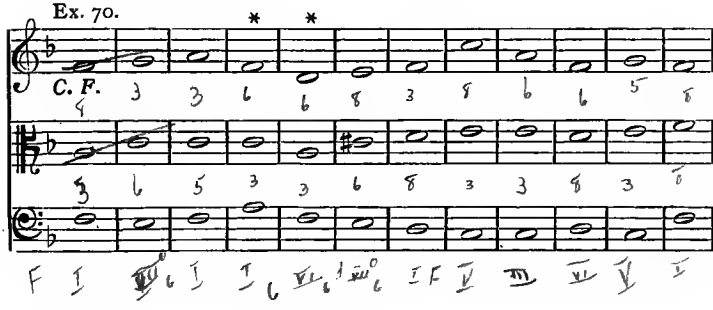
72. The cadences are as in Ex. 68; those at *b* and *c* may be used in the course of the counterpoint. The first of the two chords forming the cadence should be complete, and the second may be in unison or octave. If the third was used in the final chord of an example in the minor key it was formerly always made major; this is not now imperative, but is sometimes effective.



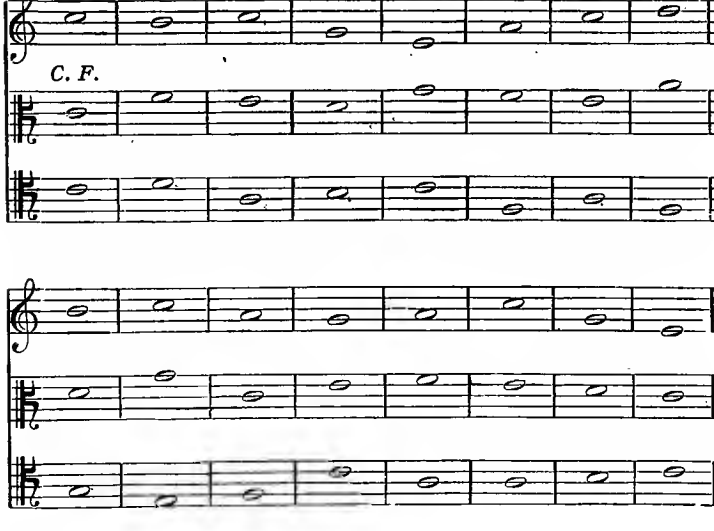
Ex. 69.

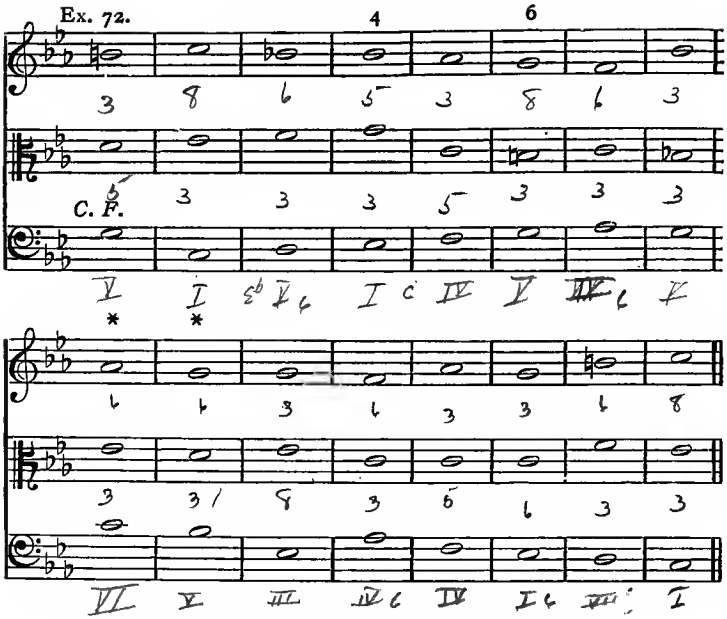


Ex. 70.



Ex. 71.





OBSERVATIONS ON EX. 69 TO 72.

Ex. 69. The canto fermo begins and ends on the dominant of A minor. The final chord being the dominant has a major third.

Ex. 71. The old writers would have ended with a bare fifth, which is, however, not now necessary.

Ex. 72. Between bars 4 and 6 it is possible a false relation may be considered to exist; the major third on the dominant (bar 6) is, however, so welcome that the author does not hesitate to use it here.

In Ex. 69, 70, and 72, at the bars marked * all the parts move by similar motion, not generally advisable (see par. 68); being all chords of the sixth, however, and in close harmony, there is nothing objectionable in the effect.

CHAPTER VII.

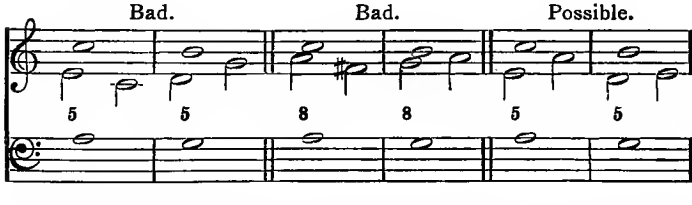
SECOND SPECIES IN THREE PARTS: TWO NOTES TO ONE.

73. Two notes are here written throughout one of the counterpoints to every note of the canto fermo, with the exception of the first and last bars. The additional part, in this and the other species of three-part counterpoint, commences with the canto fermo.

74. The unison and doubled major third should be avoided at the accented beat, but both, particularly the unison (between two of the parts only), may be used at the *unaccented* part of the bar in this and the remaining species of three-part counterpoint.

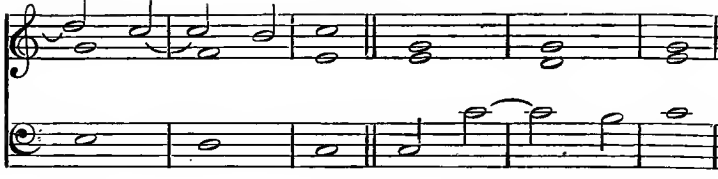
75. Consecutive fifths and octaves upon accented beats should be avoided. They may occasionally appear between the counterpoint moving in minims and one of the other parts, when one of the two is an inner part. Even in this case, which is not recommended, we should endeavour to separate them by a skip of at least a fourth in the part containing the two notes in a bar (Ex. 73).

Ex. 73.

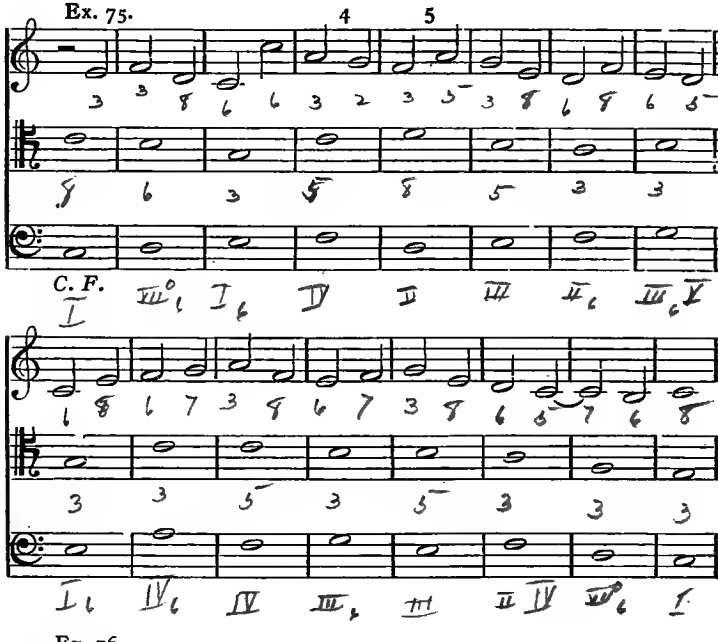


76. The cadences are various, those most in use being formed by the aid of syncopations (Ex. 74) as in the fourth species of two-part counterpoint, with the addition of course of a third part, completing the harmony.

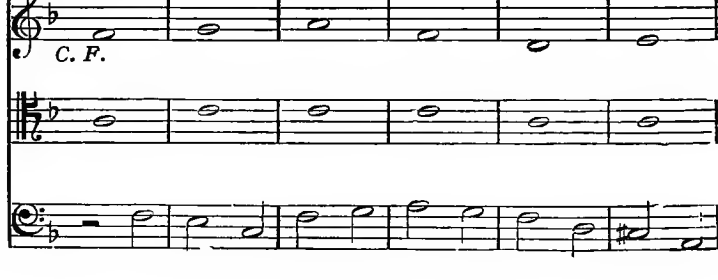
Ex. 74.

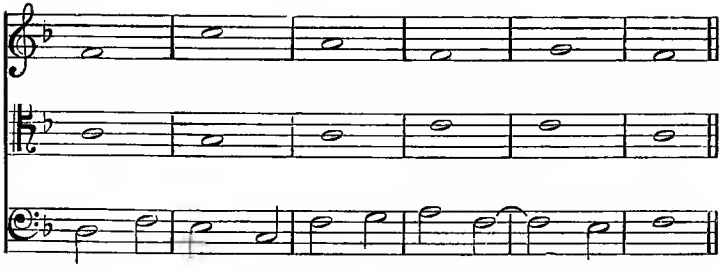


Ex. 75.

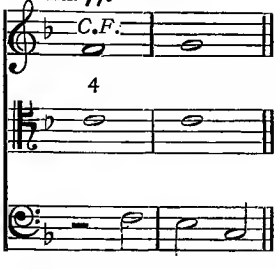


Ex. 76.

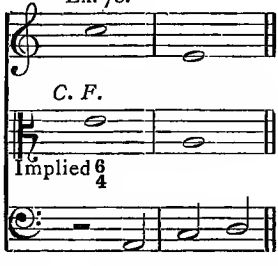




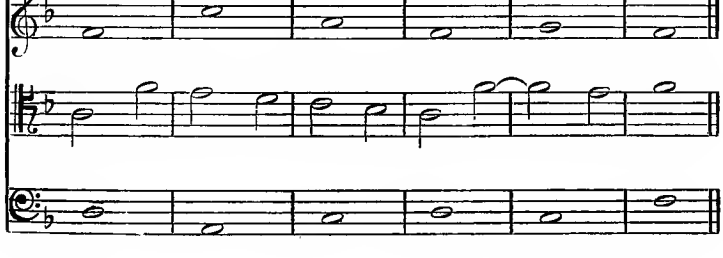
Ex. 77.



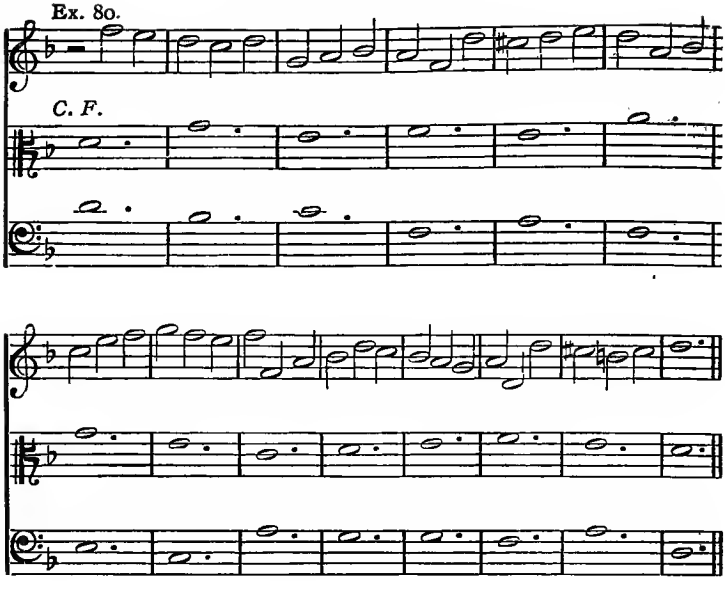
Ex. 78.



Ex. 79.



Ex. 80.



Observations on Ex. 75 to 80.

Ex. 75. The fifths in bars 4 and 5 being on unaccented beats are unobjectionable, especially as the G in bar 4 is a passing note, and because of the contrary motion.

Ex. 76. The lower part entering on the second beat causes the example to begin with a sixth. This is quite correct; the student must, however, be careful not to let an exercise begin with a fourth, as in Ex. 77, this interval being a discord between the *lowest* and an upper part (see Definitions). Some canti fermi begin upon the dominant (see Ex. 78); if placed in an inner part, with the second species in the bass, care must be taken not to commence with an implied $\frac{6}{4}$ as in Ex. 78.

CHAPTER VIII.

THIRD SPECIES IN THREE PARTS: FOUR NOTES TO ONE.

77. THE rules laid down in the corresponding species in two parts with regard to hidden consecutives and the use of the changing note must be borne in mind. As in the other species of three-part counterpoint, more freedom is allowed as to hidden consecutives when one of the counterpoints between which they occur is an inner part.

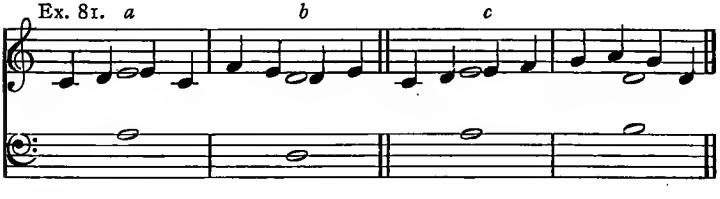
78. Each bar (except of course the first) should if possible commence with a complete chord, but if this cannot be done, an effort should be made to bring it in on the third crotchet. Some authors say on the *second*, but this often causes the part containing crotchets to move awkwardly.

79. The cadences are those given for this species in two parts, with the addition of course of a third part.

80. Students must beware of confusing concords and discords in this species, bearing in mind what was said in the note to par. 39.

81. Avoid moving conjunctly and obliquely to the unison (Ex. 81, *a*, *b*), except when the parts are crossing, the unison being then merely passed through (Ex. 81, *c*).

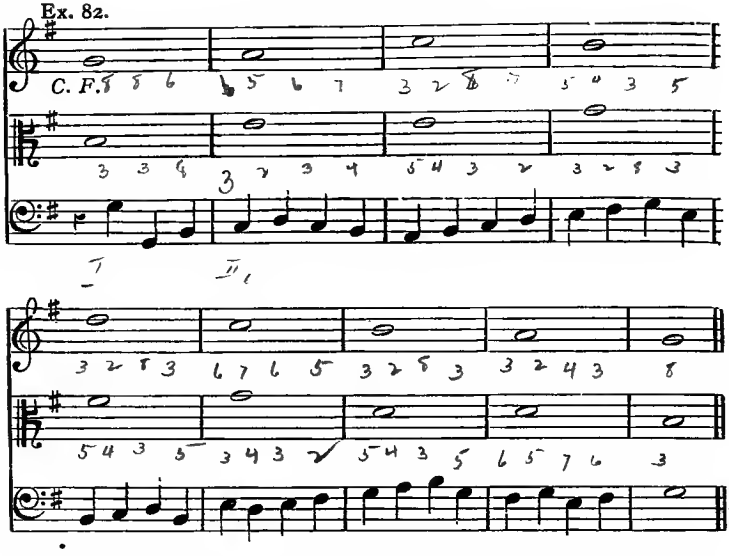
Ex. 81. *a* *b* *c*



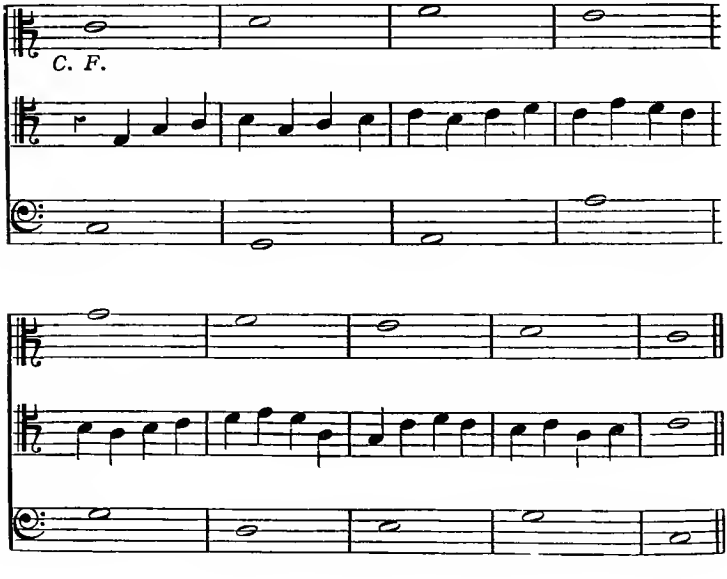
82. Six or eight notes are sometimes written against one (see Ex. 86).

83. This species may be combined with the preceding, and, as it will be difficult to avoid disjunct movement in one of the parts, the rigour of the rule against it may be relaxed, particularly as regards the second species.

Ex. 82.



Ex. 83.



Ex. 84.

C. F.

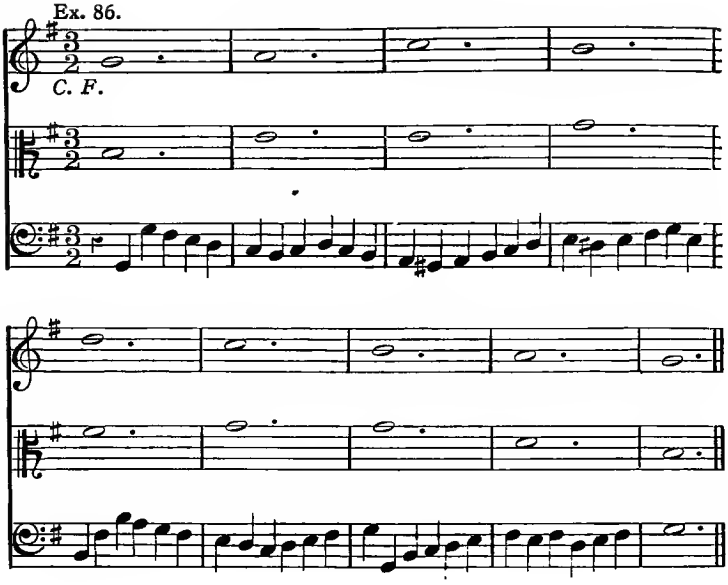
Ex. 85.

C. F.

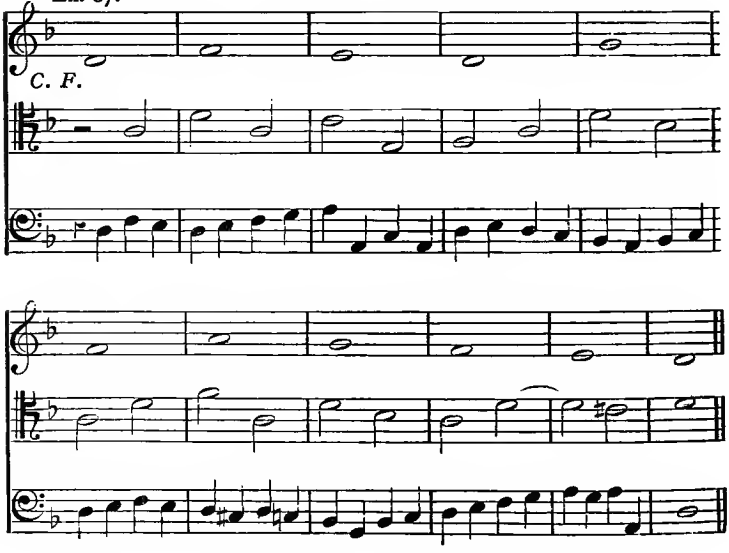
I IV6

D

Ex. 86.



Ex. 87.



Observations on Ex. 82 to 87.

A complete chord (*i.e.* $\begin{smallmatrix}5\\3\\1\end{smallmatrix}$ or $\begin{smallmatrix}6\\3\\1\end{smallmatrix}$) is used at the beginning of every bar as often as possible.

Ex. 82 and 83. The cadences are formed by the aid of changing notes.

Ex. 86. A specimen in triple time.

Ex. 87. Combines the second and third species.

CHAPTER IX.

FOURTH SPECIES IN THREE PARTS: SYNCOPATION.

84. THE rules for this species in two parts apply generally in three parts. The additional part will be in notes of equal value with the canto fermo, forming with it and the resolution of each syncopation either a triad or chord of the sixth. Care must be taken that the note, or its octave, the appearance of which is delayed by a suspension, does not occur in another part during the suspension. The ninth suspending the octave is of course an exception to this rule.

85. All the dissonances used in the corresponding species are available.

86. The fourth will be accompanied by the fifth or octave, and will resolve on the third.

87. The fifth (as a retardation) will be accompanied by the third, and will resolve on the sixth.

88. The seventh by the third (sometimes by the octave, particularly when it is a *minor* seventh), resolving on the sixth.

89. The ninth by the third, resolving on the octave.

90. Occasionally the sixth must be treated as a discord, viz. when it is clearly a suspension of the fifth.

91. We may also suspend the third in a chord of the sixth, by a fourth, and the octave in a chord of the sixth, by a ninth, but the effect is not always good, and the syncopations given above should be preferred.

92. The dissonances already mentioned occur in one of the upper parts only.

93. The dissonance of the second will be accompanied by the fourth or fifth, and occurs only in the bass.

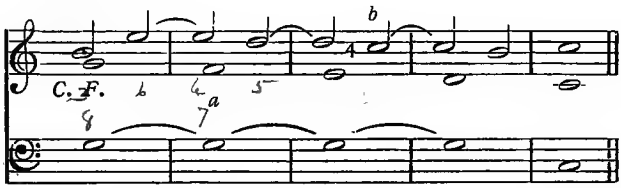
94. The syncopation may be broken, as in the corresponding species in two parts, and the second species may be interpolated, or even a rest introduced. This should not be longer than half a bar, unless at the commencement, when an additional bar's rest may sometimes be necessary to enable us to begin with syncopation on the second half of the second bar.

95. Passages involving hidden consecutives must be avoided, even if they occur between the inner and one of the extreme parts.

96. The rule which requires a concord to prepare a syncopation may be dispensed with if the bass remain stationary for two or more bars (Ex. 88, *b*). This "pedal," as it is termed, is best when used just previous to the cadence, the dominant being sustained in the bass, although it may be effectively introduced in other places. The first discord on a pedal must, however, be prepared as usual by a concord, and the last must also resolve on a concord.

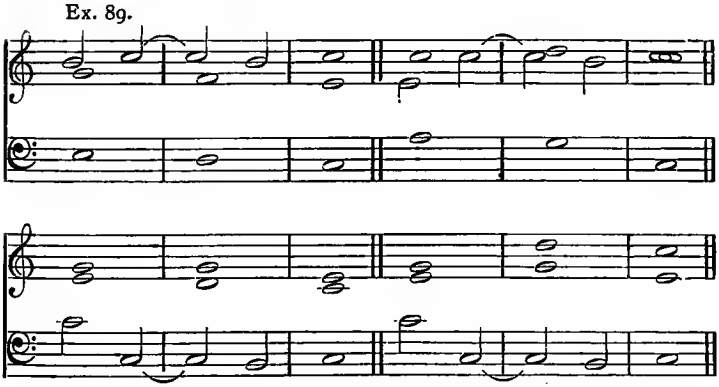
97. During a pedal the part next above the bass may be dissonant with it (see Ex. 88, *a*); but it must be borne in mind that this part, during the continuance of the pedal, is after all the real bass, and the laws of strict counterpoint hold good between it and the upper part or parts.

Ex. 88.



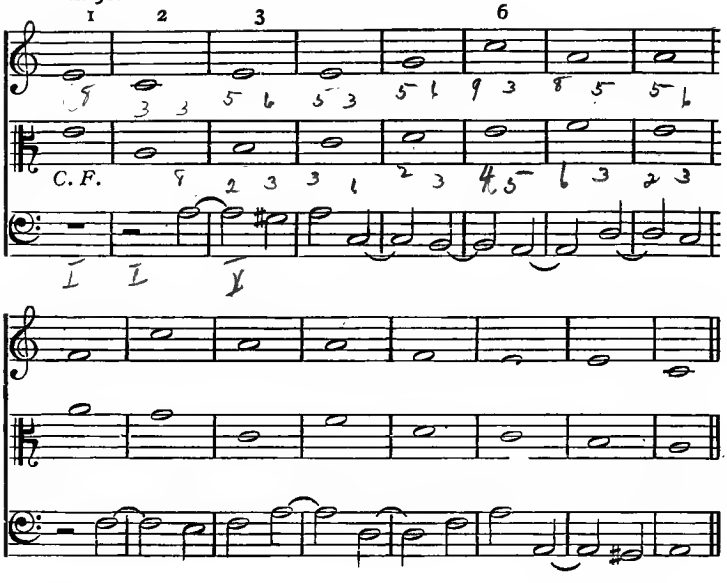
98. The cadences are as follows:—

Ex. 89.

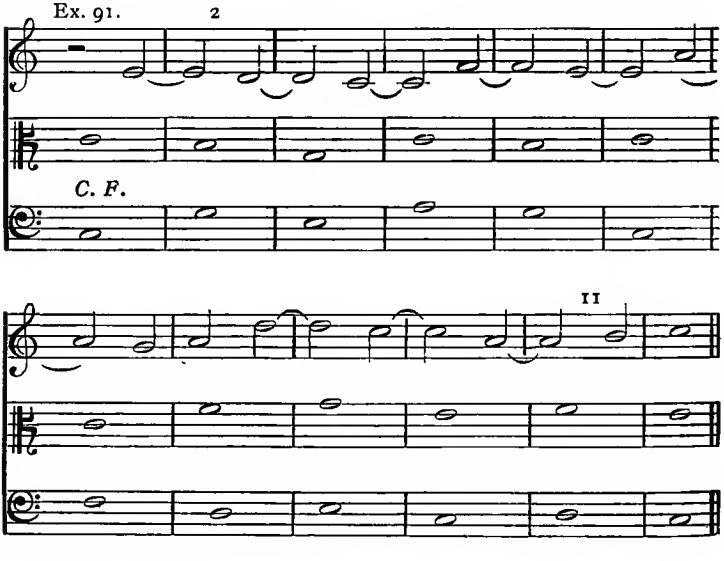


99. This species may be written in triple time as in two-part, and the second or third species may also be combined with this (see Ex. 92).

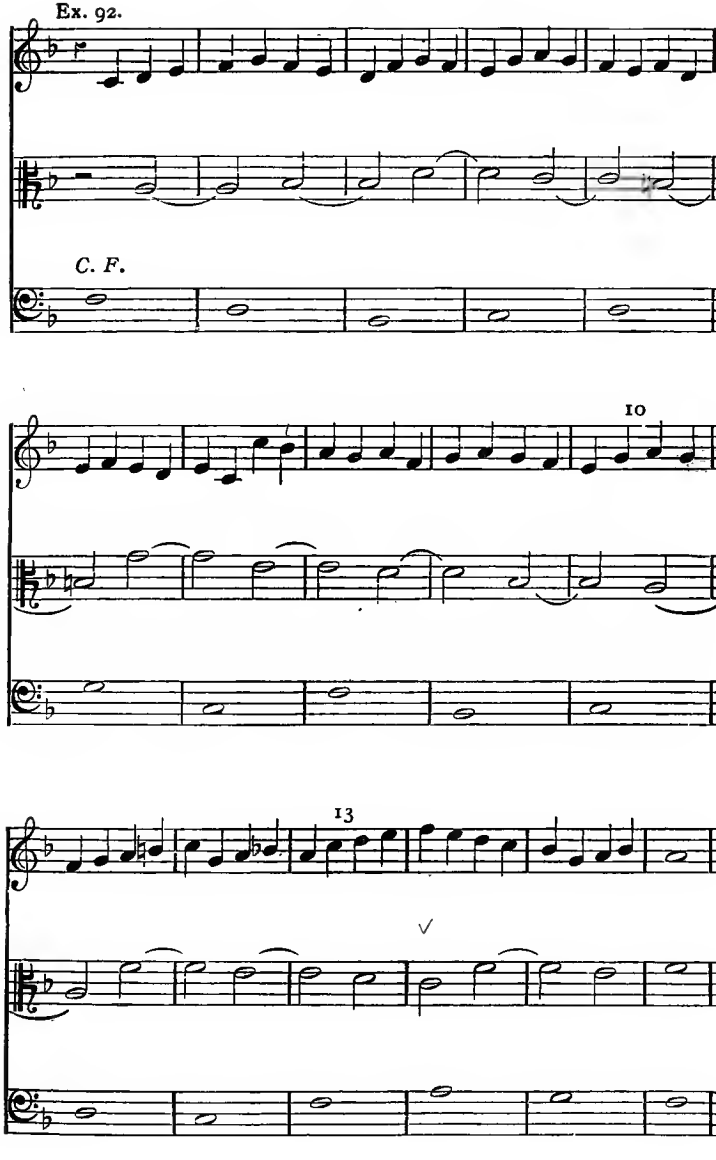
Ex. 90.

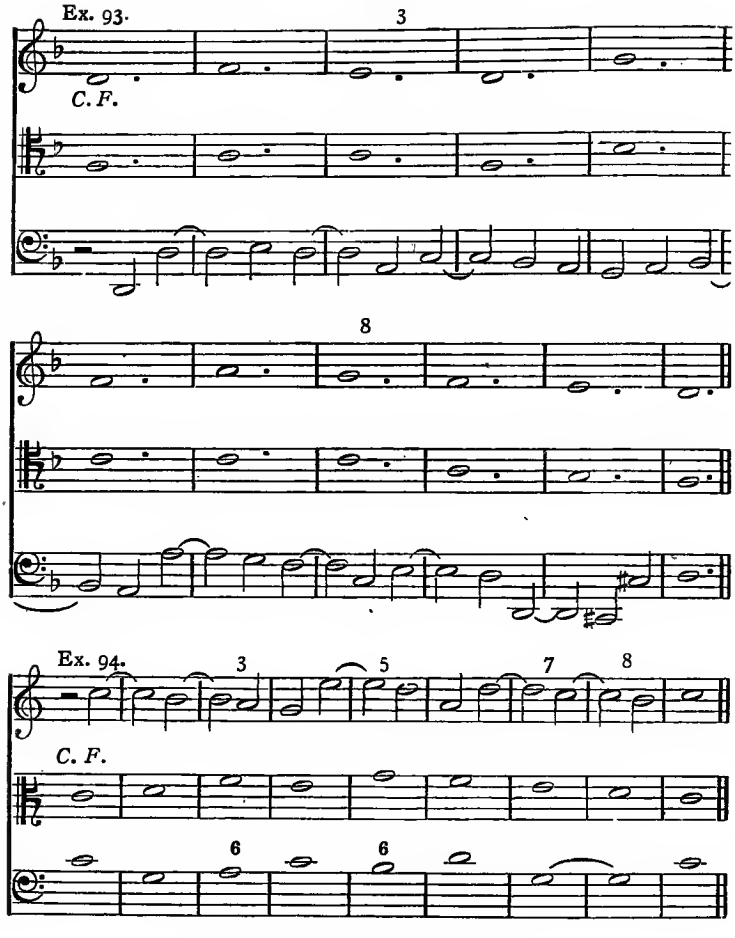


Ex. 91.



Ex. 92.





Observations on Ex. 90 to 94.

Ex. 90. The canto fermo commences on the dominant, rendering the progression to bar 2 somewhat awkward, if the syncopation commence as usual in bar 1. Advantage has been taken of par. 94, the syncopation entering on the second half of bar 2. In bar 3 the dissonance of the second is accompanied by a fifth, in bar 6 the same dissonance is accompanied by a fourth.

Ex. 91. In bar 2 the sixth may be looked upon as a suspension of the fifth. In bar 11 the fifth is a retardation of the sixth.

Ex. 92. The third and fourth species are combined here. In bars 10 and 13 the fifth is taken by skip, against the seventh suspending the sixth. As will be seen in four-part counterpoint, the fifth often appears as an accompaniment to a suspended seventh.

Ex. 93. A specimen in triple time. In bars 3 and 8 the suspensions are resolved ornamentally (see par. 60).

Ex. 94. In bars 3 and 5 occur the somewhat unusual suspensions of a ninth and fourth on a chord of the sixth, alluded to in par. 91. In bars 7 and 8 a "pedal" is used.

CHAPTER X.

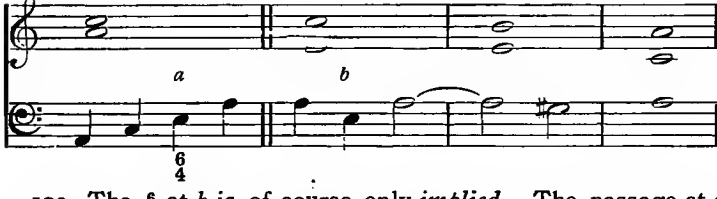
FIFTH SPECIES IN THREE PARTS: FLORID.

100. THE student will be able to construct this counterpoint by the aid of the rules already given (see the corresponding species in two parts). Florid counterpoint may be written against the canto fermo in both parts, instead of one being composed of notes of equal value with the canto fermo. In doing this care should be taken to contrast the two florid parts. If one is moving rapidly let the other one syncopate or move by the second species. Contrary and oblique motion between the two will also greatly help the student to write smooth and melodious counterpoints.

101. The student may combine some one of the previous species with this, instead of having two parts in florid counterpoint.

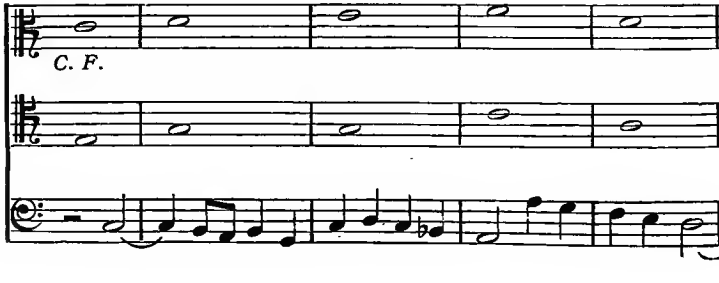
102. The $\frac{6}{4}$ has hitherto been excluded; it may, however, be used in this species, occurring at the second, third, or fourth crotchet, when the bass moves in arpeggio (Ex. 95, *a*).

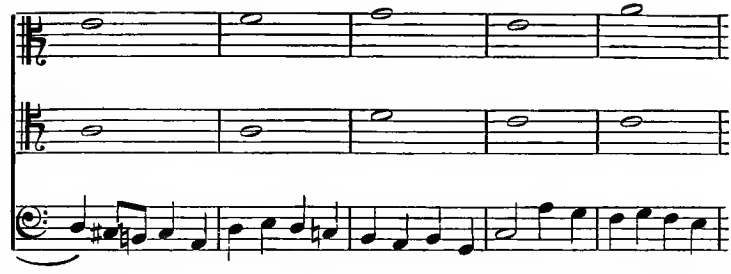
Ex. 95.

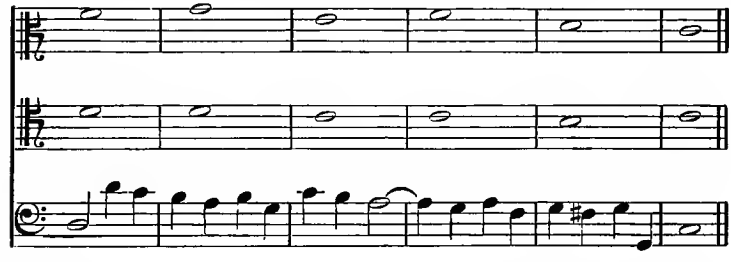


103. The $\frac{6}{4}$ at *b* is of course only *implied*. The passage at *a* should not be often used, as it transgresses the rule laid down in par. 36; that at *b* may be freely used.

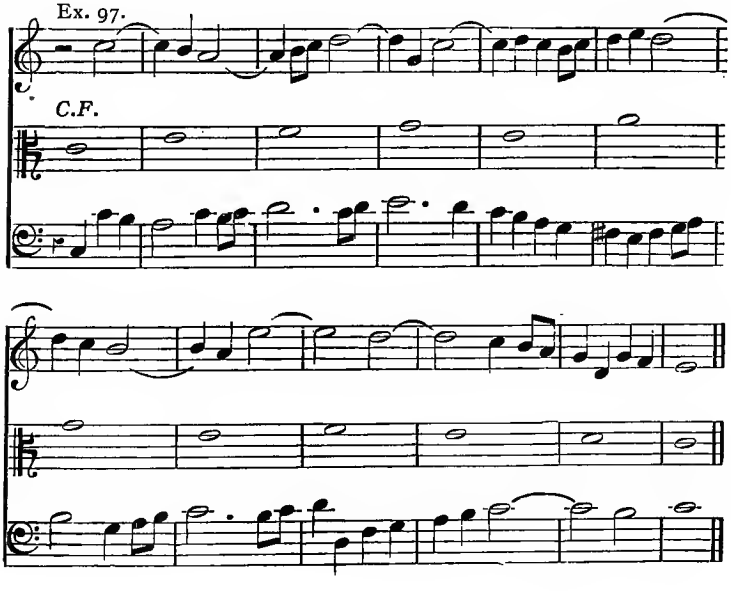
Ex. 96.



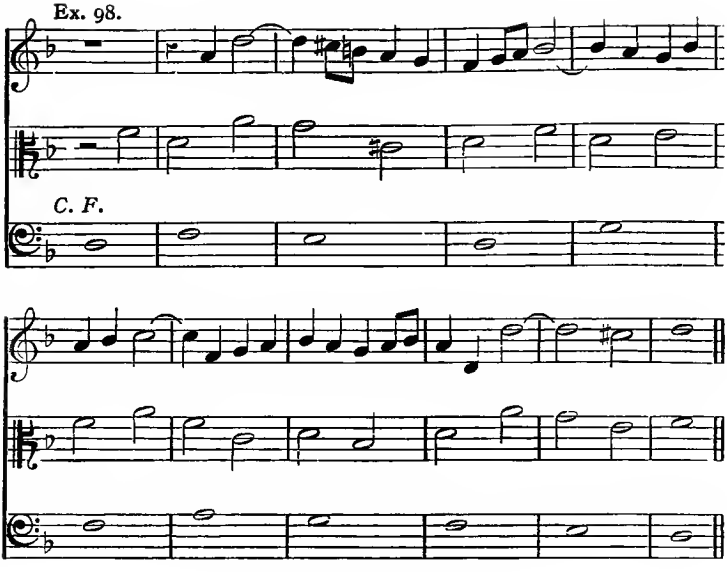




Ex. 97.



Ex. 98.



OBSERVATIONS ON EX. 96 TO 98.

Ex. 97. Two parts are here written in florid counterpoint, care being taken to contrast them as was suggested in par. 100. Dotted minims are also introduced occasionally in one of the parts. These should not be introduced unless there are at least two florid parts.

Ex. 98. The second and fifth species are combined here, the second being of necessity somewhat disjunct.

CHAPTER XI.

FIRST, SECOND, AND THIRD SPECIES IN FOUR PARTS.

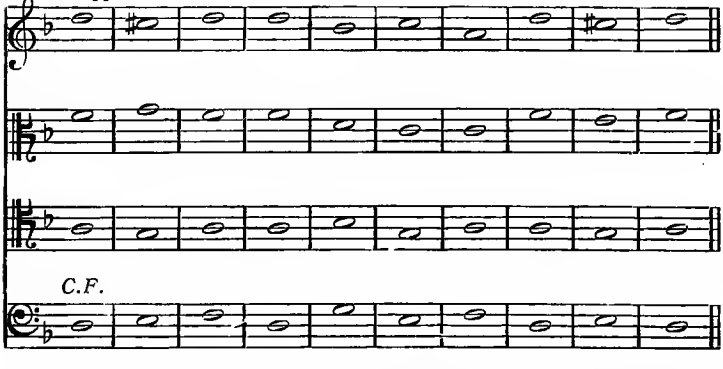
104. THE additional part now necessary is obtained by doubling one of the three notes of the triad or chord of the sixth, these being the only chords used. The context will generally decide what note should be doubled, it being well to avoid doubling the major third to the root, more especially when it is a leading-note.* Two of the counterpoints will thus be in notes of equal value with the canto fermo; the other will consist exclusively of one of the species now under consideration, *i.e.*, of semibreves, minims, or crotchets.

105. When possible the first bar should contain a complete chord, but this will depend upon the necessary progression to the second bar. All the parts *may* commence in octave or unison (see Ex. 101).

106. Although the rules given for the various species of counterpoint of which we have already treated remain in force, they are observed much less rigidly as the parts increase in number. The relaxation of the rules as to hidden consecutives mentioned in par. 68 will be found useful and necessary.

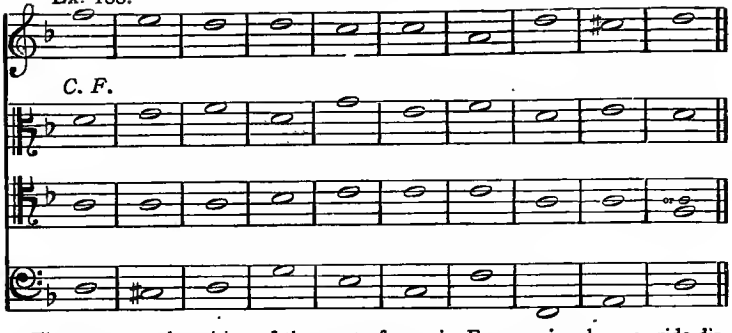
107. The student may combine the three species we have just been explaining (see Ex. 112).

Ex. 99.



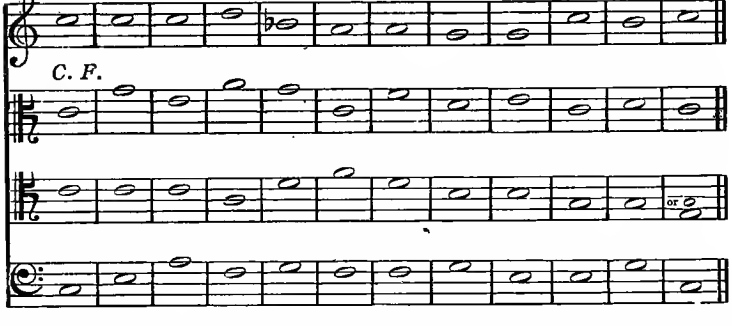
* The *occasional* doubling of the major third is by no means objected to—on the contrary, the Author, following the examples of Fux, Albrechtsberger, Cherubini, &c., does not hesitate to employ this combination to gain a smooth progression, or to escape one that is unadvisable. The doubled leading-note is by far the most objectionable.

Ex. 100.

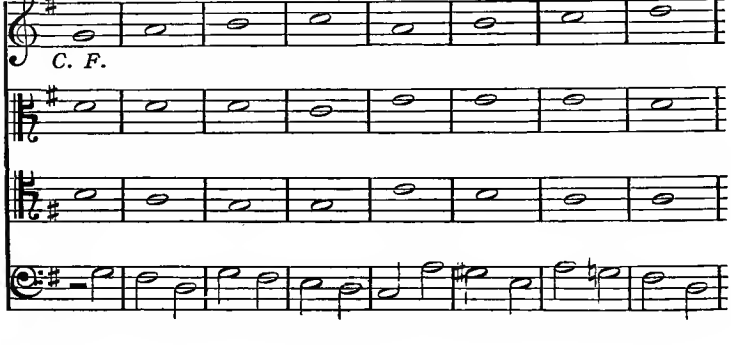


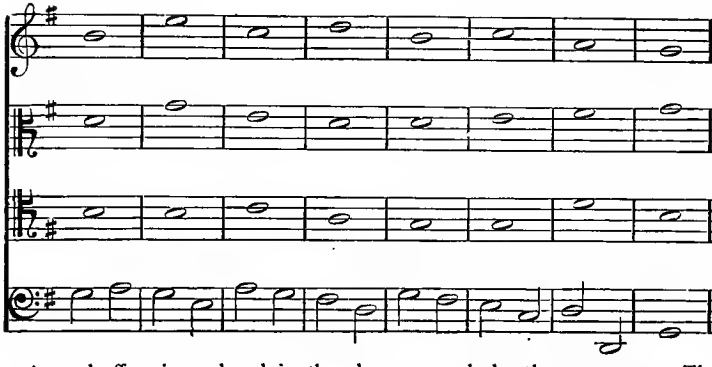
The nature and position of the canto fermo in Ex. 100 involves a wide distribution of parts, not altogether advisable. The melody is, however, smooth, and moves in effective contrary motion with the canto fermo. The last bar might, perhaps, with advantage follow the ancient models, and have no third.

Ex. 101.



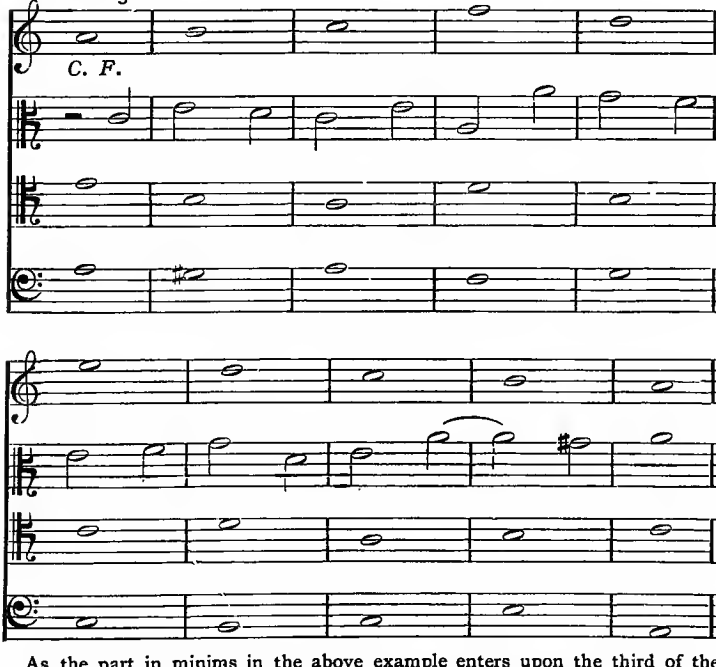
Ex. 102.





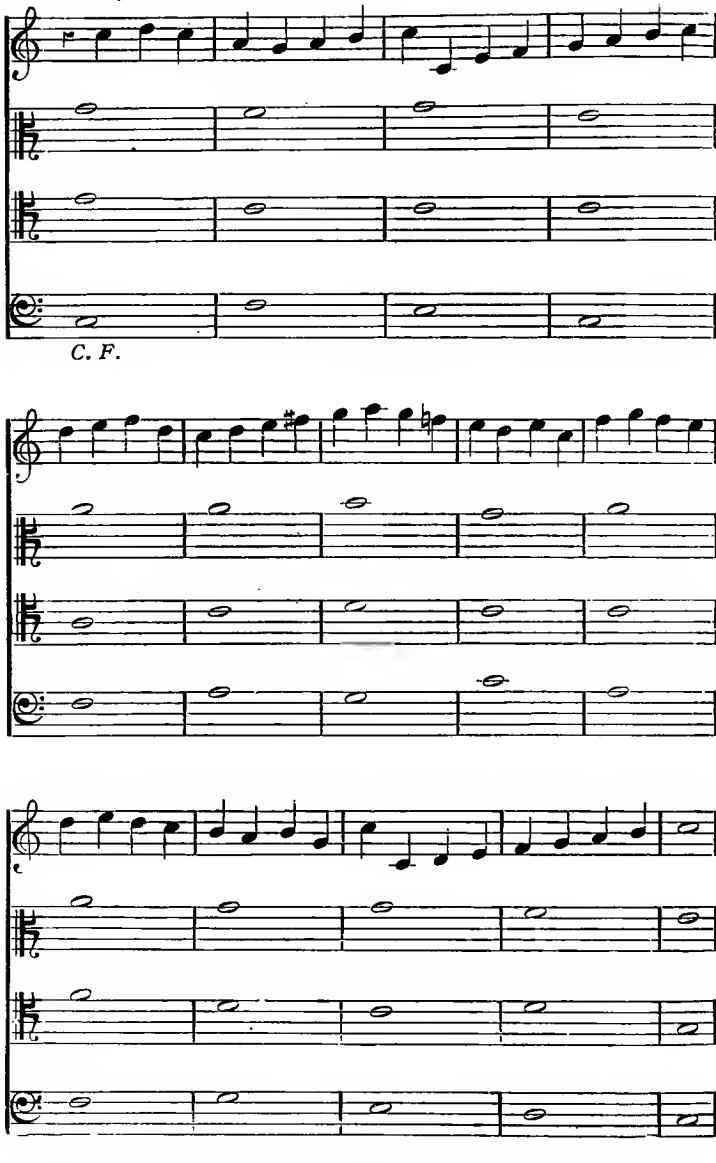
A good effect is produced in the above example by the sequences. The student may begin as above, with a chord of the sixth, but not with a fourth (see p. 38).

Ex. 103.



As the part in minims in the above example enters upon the third of the chord, it is well to let the tenor begin with a fifth, thus avoiding an unison, and causing the alto to enter with good effect.

Ex. 104.



Ex. 105.

C. F.

8

In bar 8 of the above example a $\frac{6}{4}$ is used, the bass moving in arpeggio.

CHAPTER XII.

FOURTH SPECIES IN FOUR PARTS: SYNCOPATION

108. In this species every chord should, if possible, be complete. What was said in par. 84 as to the appearance of a note delayed by a suspension, in another part, *during the suspension*, must be carefully borne in mind.

109. The dissonances and their resolutions are the same as in the corresponding species in three parts. An additional accompanying note will of course be required.

110. The fourth will be accompanied by the fifth and octave.

111. The fifth (as a retardation) by the third and octave (or two thirds).

112. The sixth (as a suspension) by the third and octave (or two thirds).

113. The seventh by the third and octave; sometimes by a third and fifth, the latter being removed when the seventh falls to the sixth.

114. The ninth by a third and fifth.

115. The second (which can only occur in the bass) will be accompanied by two fifths or two fourths; or the upper note of the two, forming the dissonance of the second, may be doubled.

116. The fourth is sometimes accompanied by a sixth or octave, being a suspension of the third in a chord of the sixth.

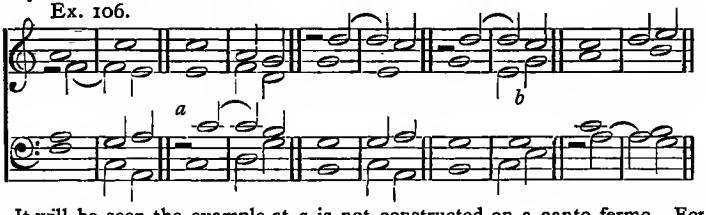
117. The ninth is sometimes accompanied by a third and sixth, being a suspension of an octave in a chord of the sixth.

118. The use of the fifth to accompany the seventh necessitates the use of the second species by the part which has the fifth. This interpolation of a bar of the second species instead of the first is often resorted to in the accompaniment of other chords in four-part counterpoint. It is a valuable license, and if carefully used makes the harmony much more satisfactory. By the aid of this rule, although a suspension must always resolve upon the *note* suspended, yet this note (by the bass, or some other part or parts, moving in minims), will often form part of a different chord from that on which the suspension was originally constructed. Sometimes it will resolve on an inversion of the same chord (Ex. 106, *b*).

119. The following examples are principally from Cherubini :—

Suspended Fourth Seventh Ninth Ninth Second

Ex. 106.

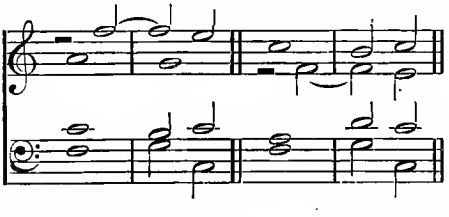


It will be seen the example at *a* is not constructed on a canto fermo. For a longer specimen see Ex. 128.

120. In all the above examples, except the one at *a*, it will be observed that the suspensions are *accompanied* by the notes belonging to the chord which is really suspended, and not by notes belonging to the chord on which the suspension here resolves.

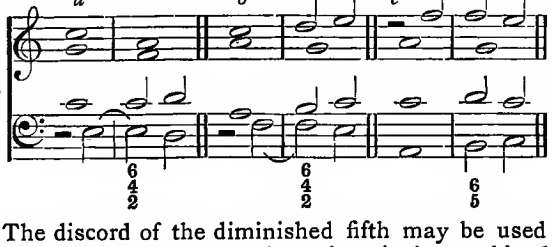
121. The discord of the minor seventh may, however, be *accompanied* and resolved as in Ex. 107, giving us actually a dominant seventh with the usual resolution.

Ex. 107.



122. The discord of the second is also sometimes made to resemble the third inversion of a chord of the seventh. This is by the addition of a sixth to the fourth and second, which usually complete the harmony accompanying this suspension, thus:--

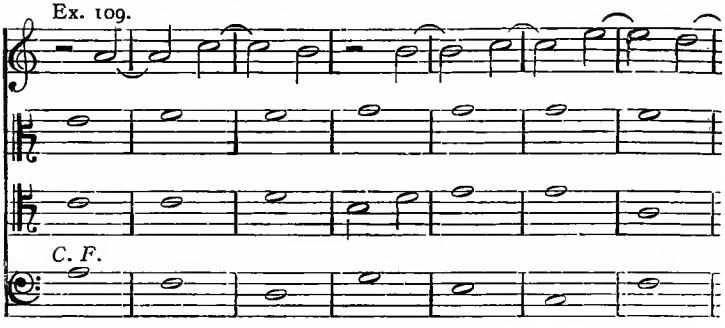
Ex. 108.

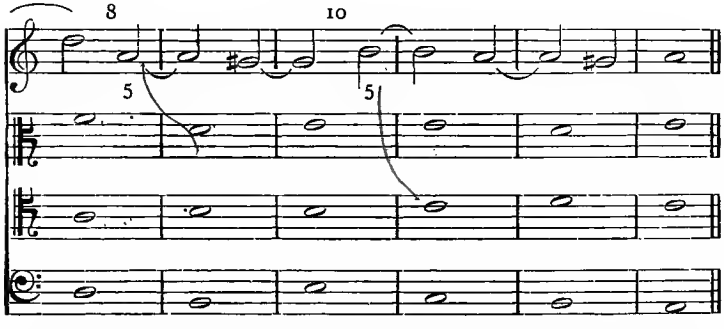


123. The discord of the diminished fifth may be used in this species of four-part counterpoint when it is combined with a sixth, forming the first inversion of a dominant seventh. It should be prepared and resolved as at *c* in Ex. 108.

124. The different species may be combined as in three-par counterpoint. (See Ex. 112.)

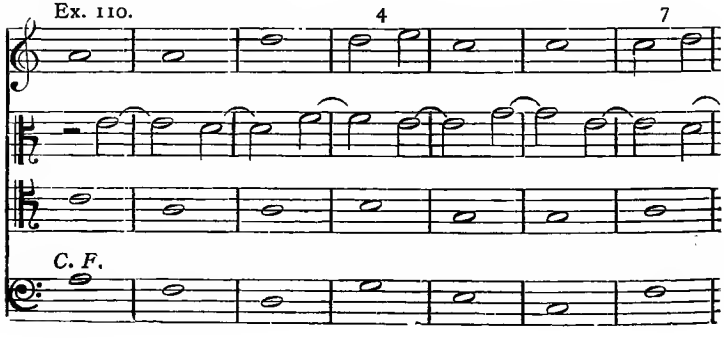
Ex. 109.

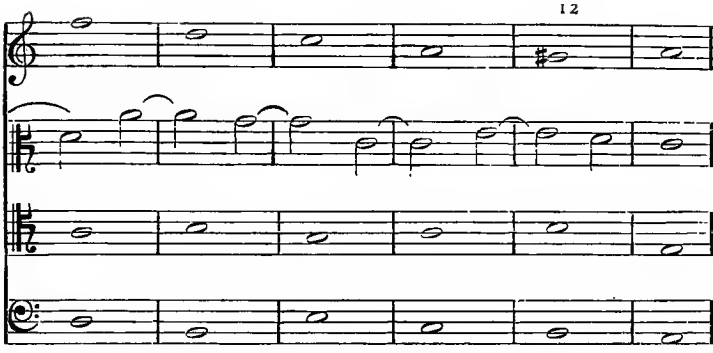




The student will remember that the syncopation may be broken, as in bar 4 of the above example, by a rest (see par. 94). The hidden fifths in bars 8 and 10 may be allowed; the former, because there is no real change of harmony between bars 7 and 8; and the latter, because of the sequence between the extreme parts (bars 8—11).

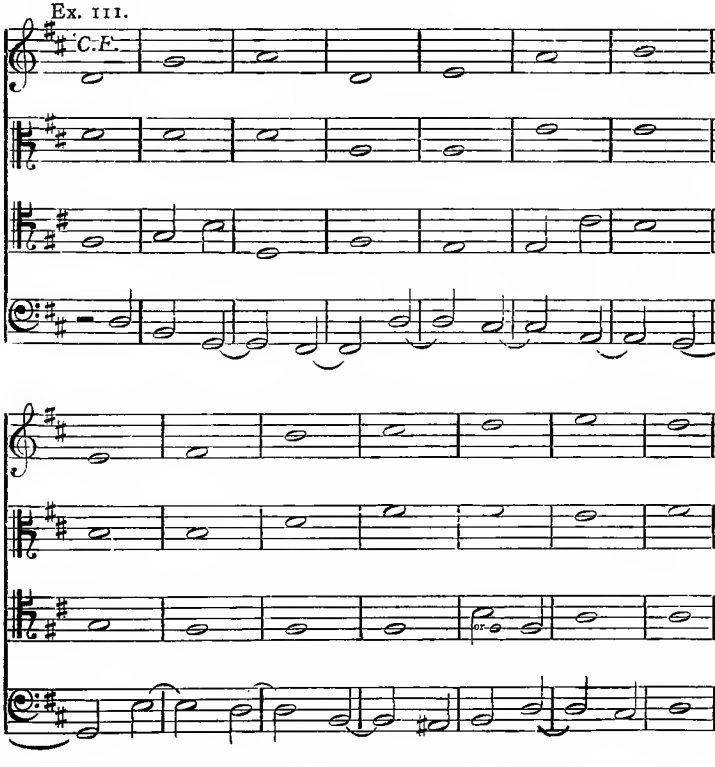
Ex. 110.



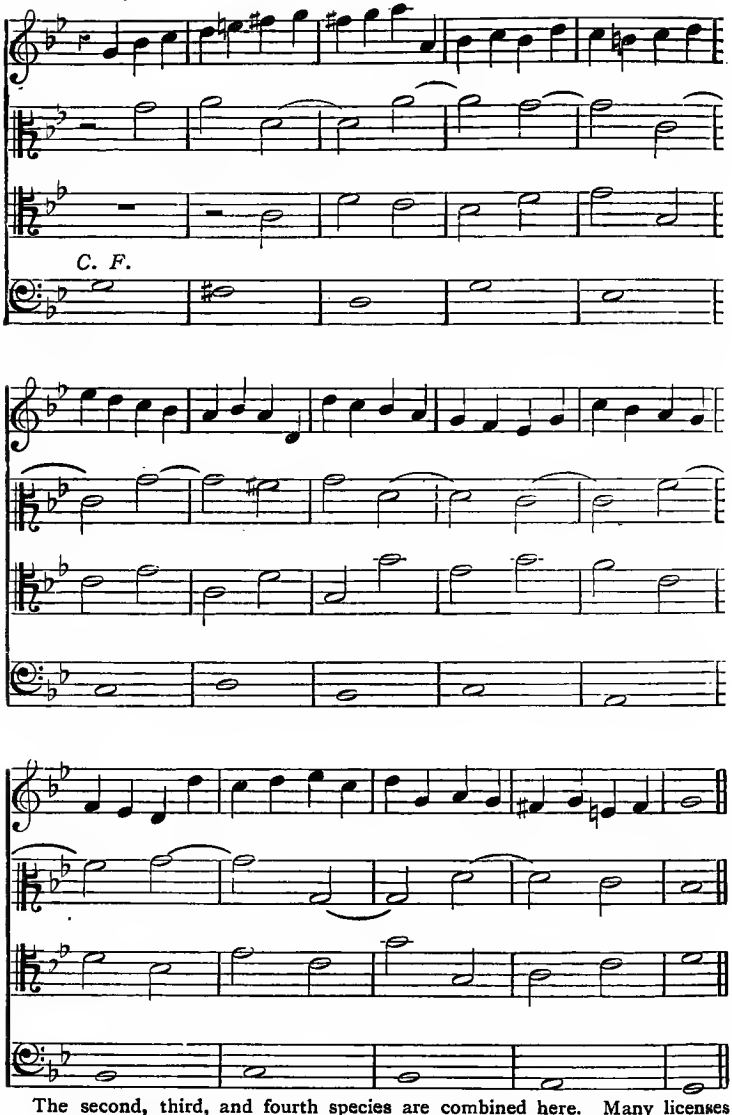


In bars 4 and 7 the second species is introduced in one of the parts accompanying the syncopation, avoiding awkward skips and improving the harmony. In bar 12 the third in a chord of the sixth is suspended by a fourth.

Ex. 111.



Ex. 112.



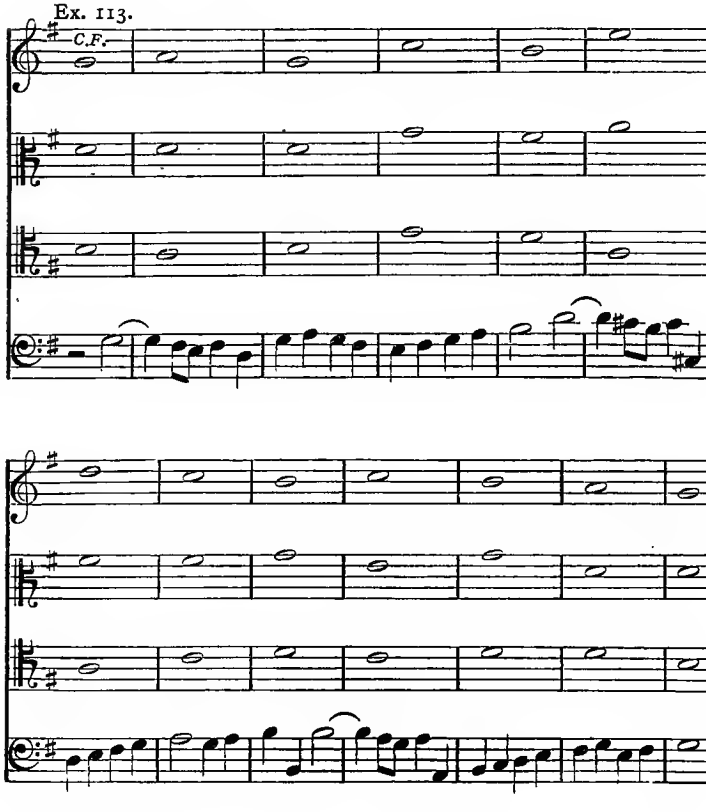
The second, third, and fourth species are combined here. Many licenses are of necessity allowed under these circumstances, although this example is tolerably strict.

CHAPTER XIII.

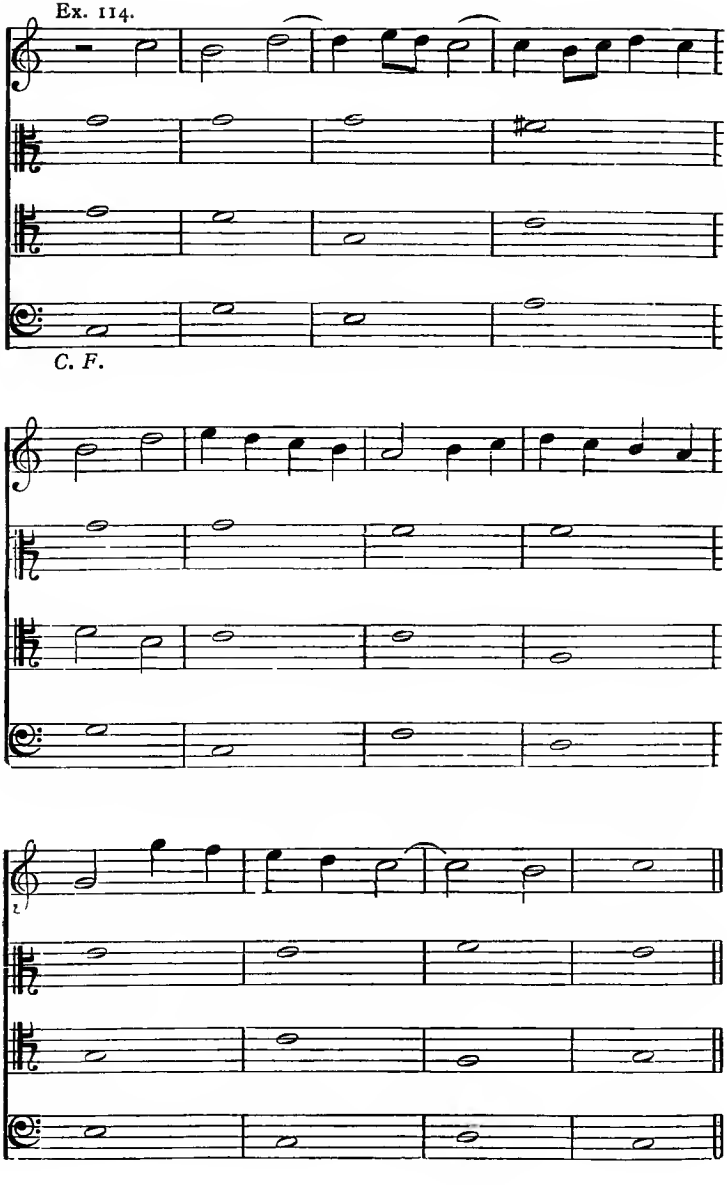
FIFTH SPECIES IN FOUR PARTS: FLORID.

125. NOTHING need be added to the remarks already made o florid counterpoint, except that this may of course be written i one part only (the other parts having notes of equal value wit the canto fermo), or in all the parts. In the latter case particula care should be taken to contrast the counterpoints, as wa remarked in par. 100.

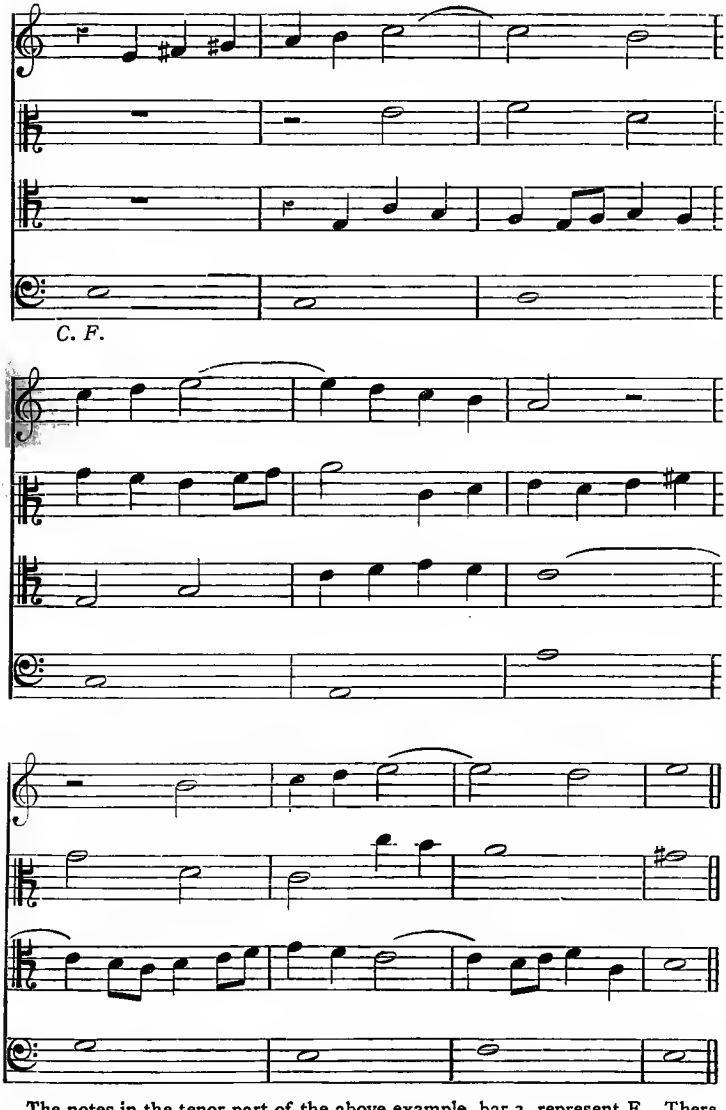
Ex. 113.



Ex. 114.

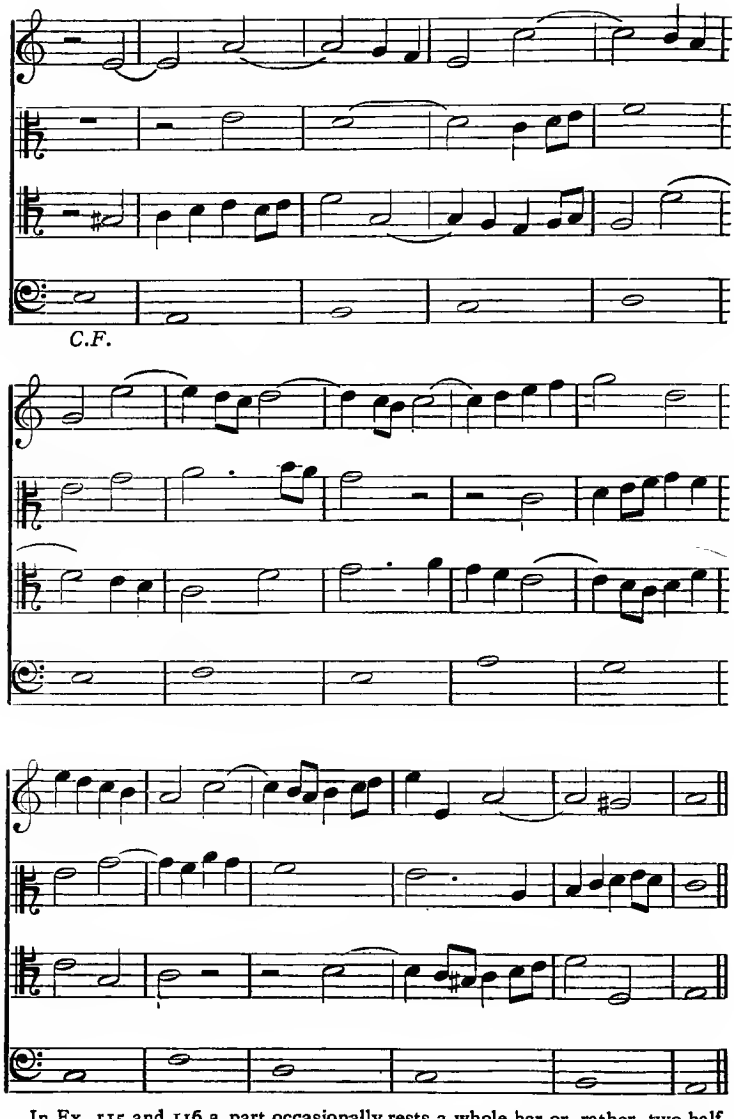


Ex. 115.



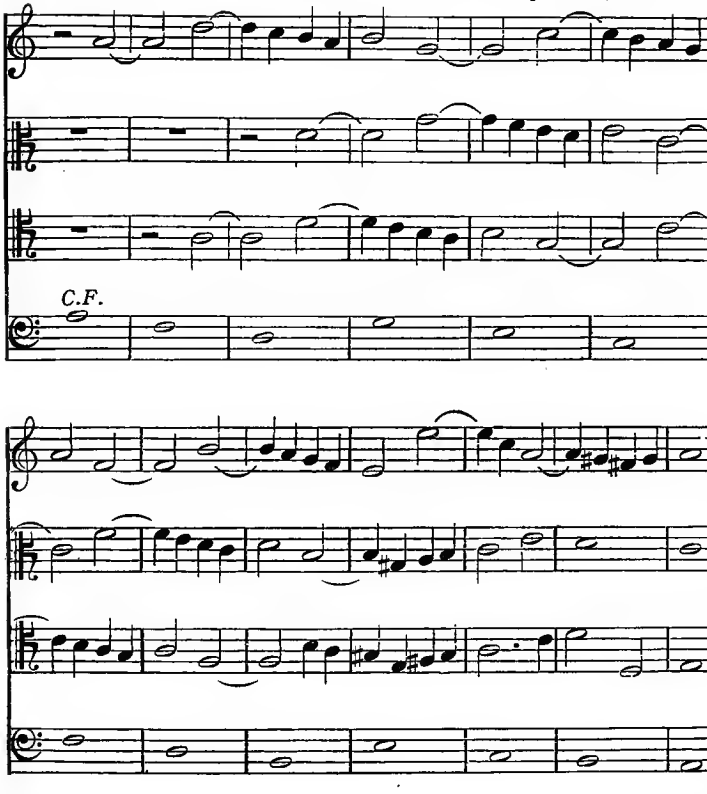
The notes in the tenor part of the above example, bar 3, represent F. There is therefore only an *apparent* $\frac{6}{4}$ at the third crotchet.

Ex. 116.



In Ex. 115 and 116 a part occasionally rests a whole bar or, rather, two half-bars. This is often very useful in florid counterpoint in four or more parts.

Ex. 117. Sir J. Goss, Mus. Doc



Florid counterpoint is often much improved by the introduction of points c imitation. The student will observe how admirably Sir John Goss has don this in the above example. The sequential imitation justifies many point which might otherwise be open to objection.

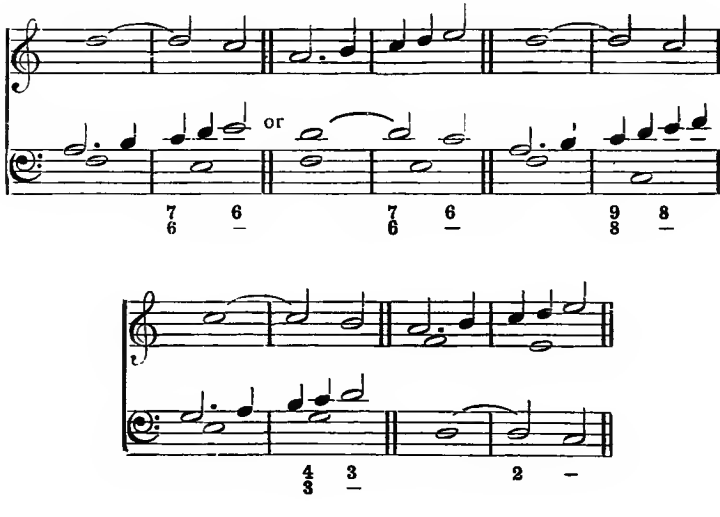
CHAPTER XIV.

COUNTERPOINT IN FIVE OR MORE PARTS.

126. COUNTERPOINT may of course be written in five or more parts. The rules already given, and a consideration of the following examples, will sufficiently guide the student. He must remember that greater freedom is allowed as the parts increase in number; thus, consecutive fifths and octaves by *contrary* motion may be used, and even (though rarely) consecutive fifths by similar motion if the second of the two be diminished. Such progressions as these, however, should not occur between the *extreme* parts, and will seldom be necessary in counterpoint of less than seven or eight parts.

127. The objectionable effect caused by the sounding of a note or its octave, on which a dissonance (in another part) is about to resolve, is not of course so apparent in seven or eight parts. This combination, so far as the octave is concerned, may be used in such cases as the following (Ex. 118).

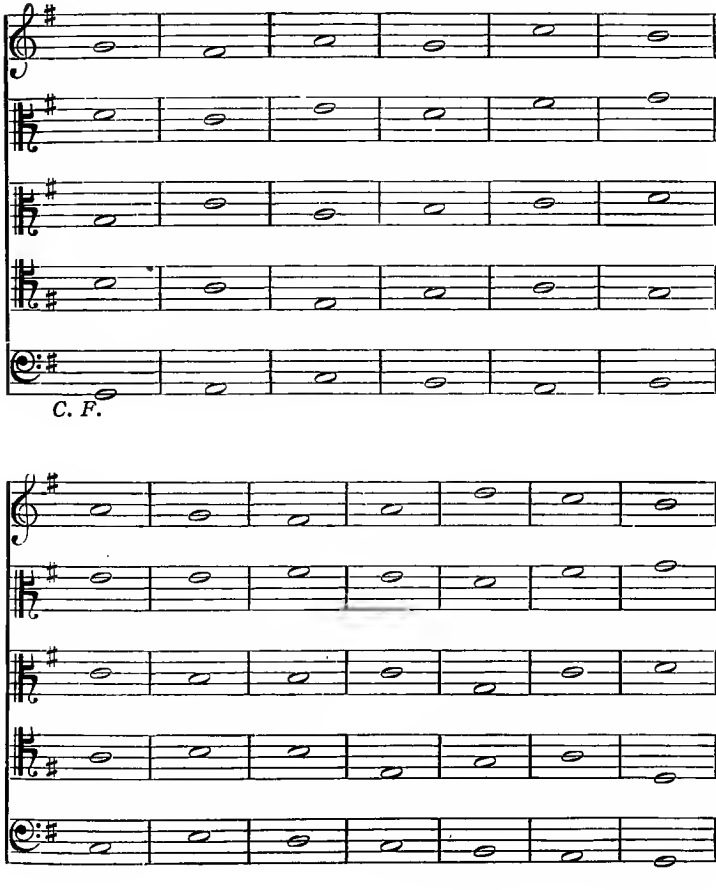
Ex. 118.



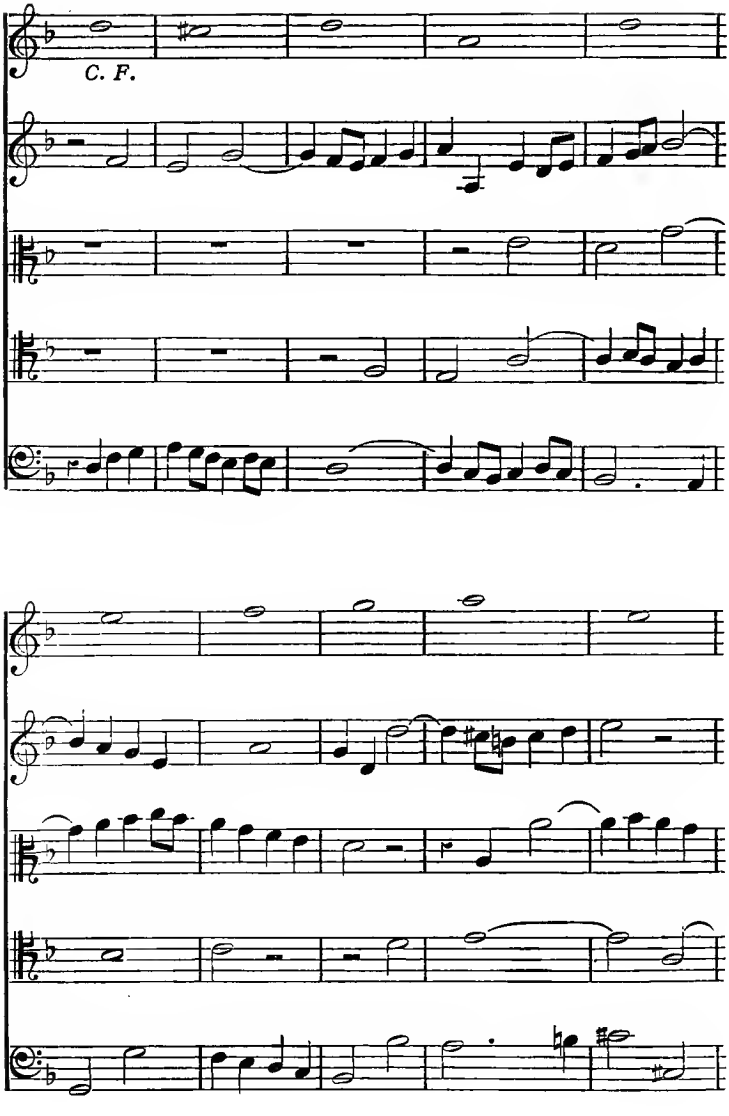
The combinations in Ex. 118 should not be used in less than seven or eight parts, and the anticipation of the resolution should be by conjunct movement, and generally of the character of a passing note.

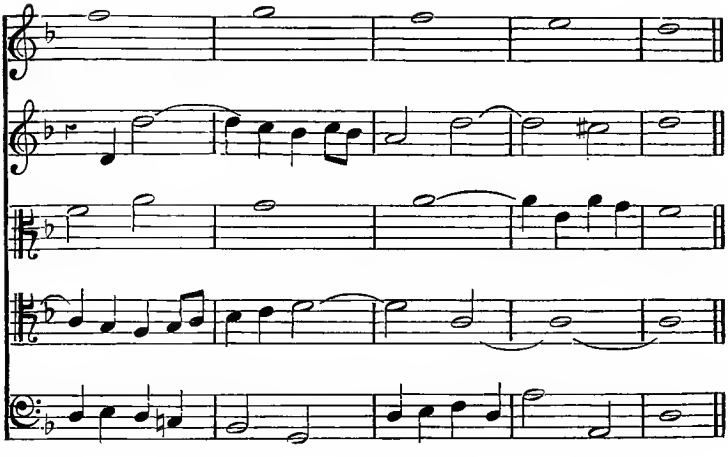
128. In most of the following specimens of *florid* counterpoint some of the parts commence with a point of imitation. The student will find this adds greatly to the interest of the examples.

Ex. 119. FIVE-PART. NOTE AGAINST NOTE.



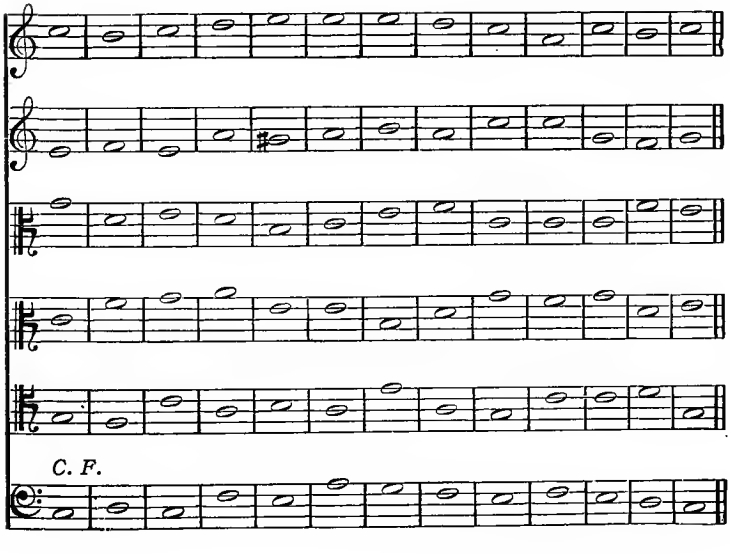
Ex. 120. FIVE-PART. FLORID.





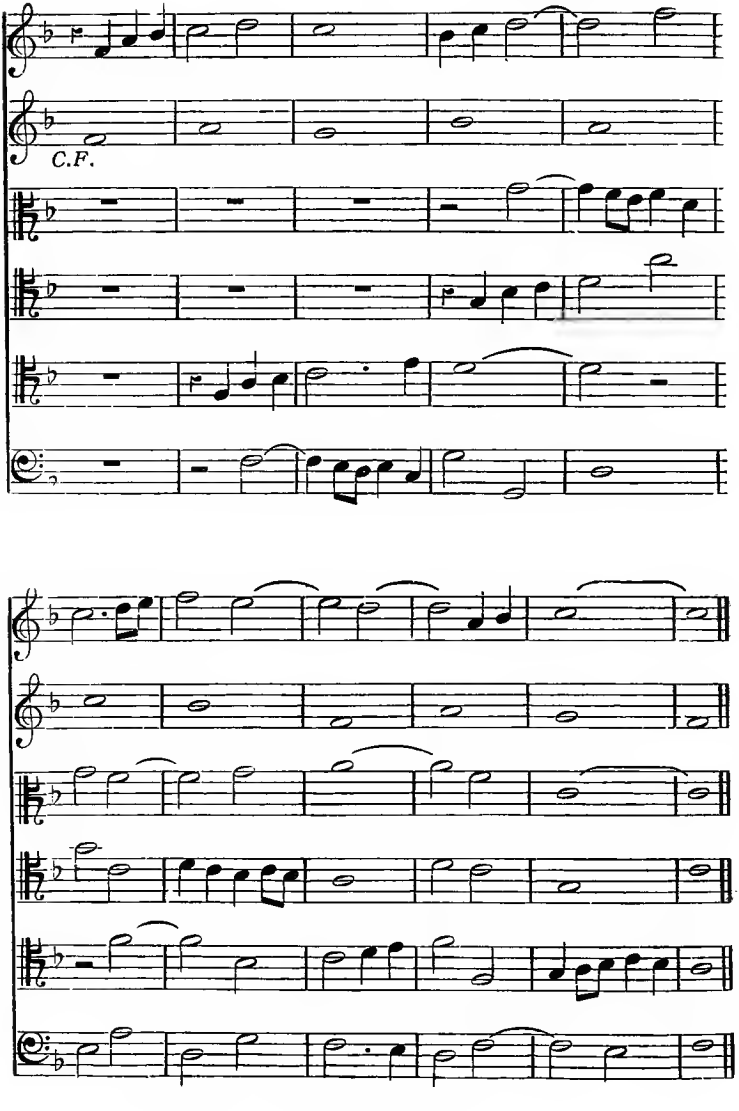
SIX-PART. NOTE AGAINST NOTE.

Ex. 121. H. Keeton, Mus. D.



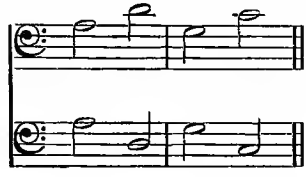
SIX-PART. FLORID.

Ex. 122. H. Keeton, Mus. D.



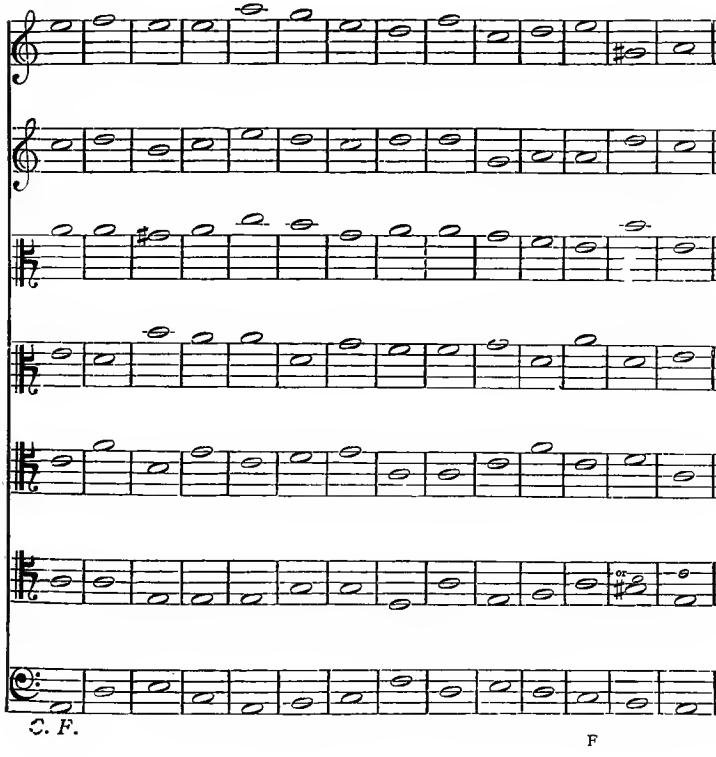
129. When seven or eight parts are written, the two *lowest* parts often proceed from the unison to the octave (or *vice versâ*) as in Ex. 123. This progression is especially useful in the *basses* of eight-part counterpoint for a double choir (see Ex. 128).

Ex. 123.



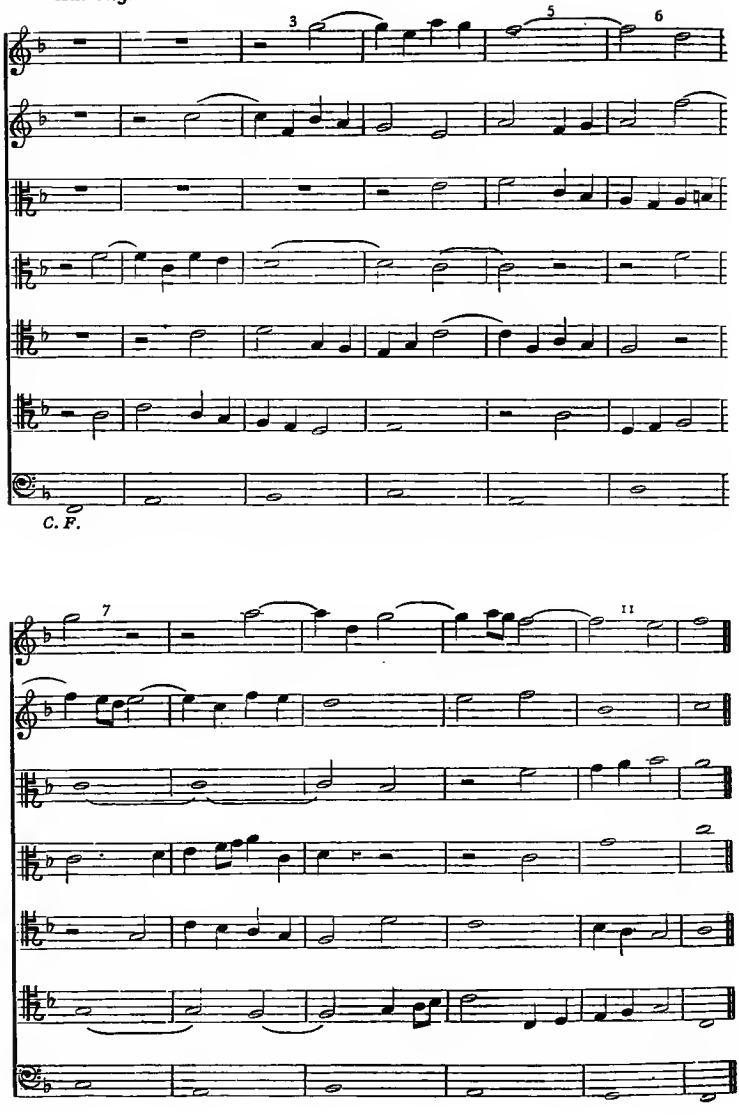
SEVEN-PART. NOTE AGAINST NOTE.

Ex. 124.



SEVEN-PART. FLORID.

Ex. 125.



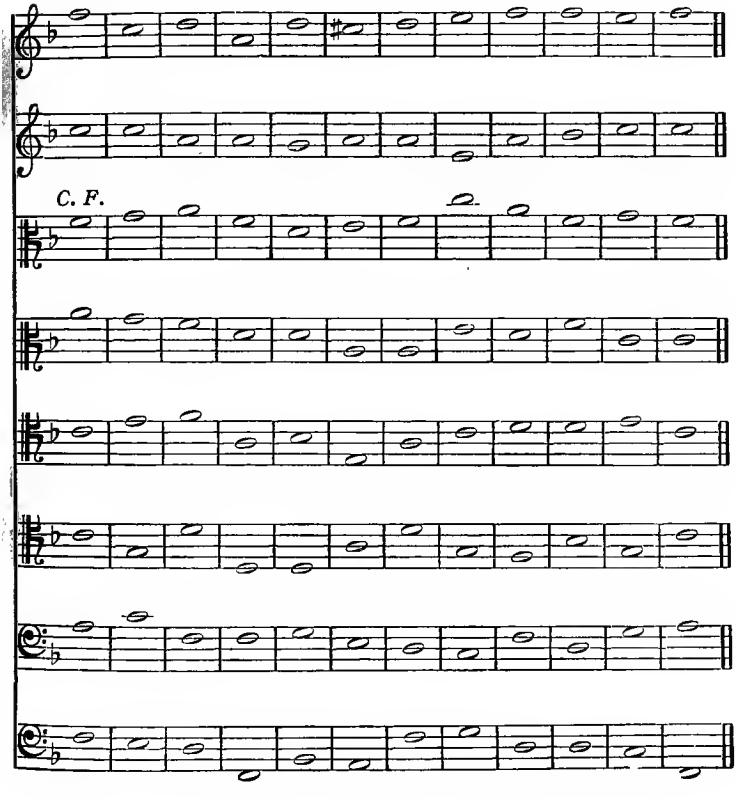
In Ex. 125, at bars 3 and 6, and other places, the student will observe an unsyncopated minim at the end of the bar, contrary to what was said in par. 62. Although it is well to observe this rule as strictly as possible, it is difficult to avoid occasional instances such as these in the inner parts of seven or eight-part counterpoint; the extreme parts should, however, conform to the rule.

When a part re-enters after a rest it is sometimes possible, and generally advisable, to introduce it on a point of imitation. This is done to a certain extent in bars 5, 6, and 7 of the previous example, by the second tenor, second alto, and first tenor, in the latter case *by inversion.*

Bar 11 contains a sixth (in the second tenor) against a suspended seventh (see Ex. 118).

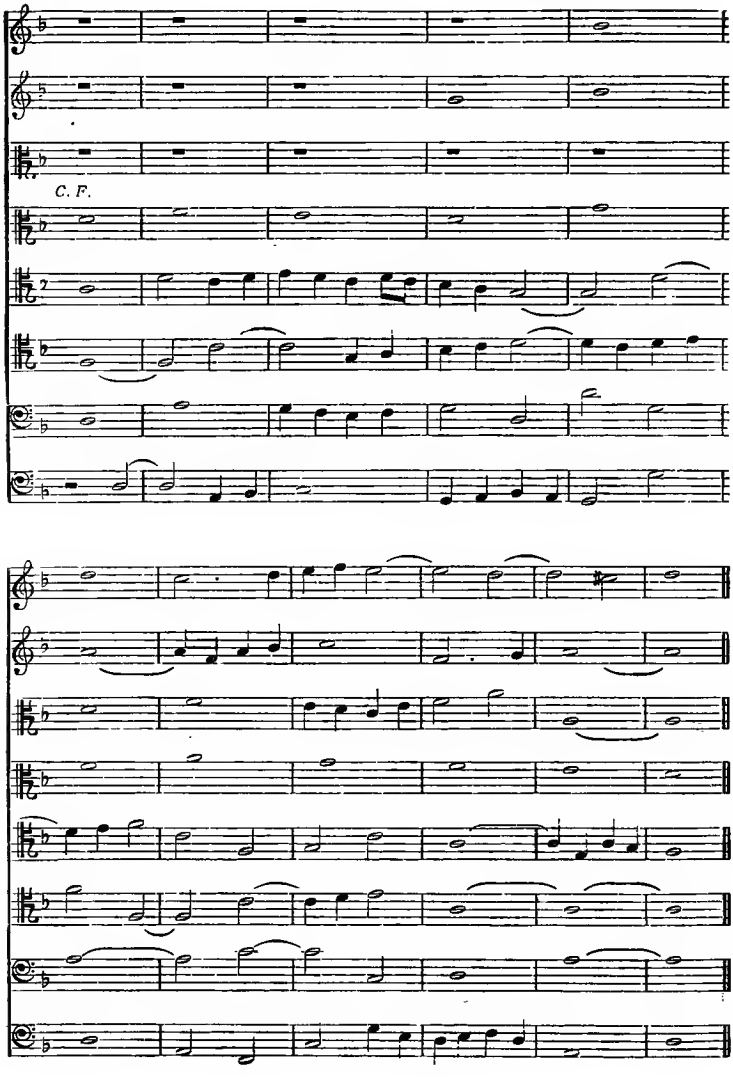
EIGHT-PART. NOTE AGAINST NOTE.

Ex. 126.



EIGHT-PART. FLORID.

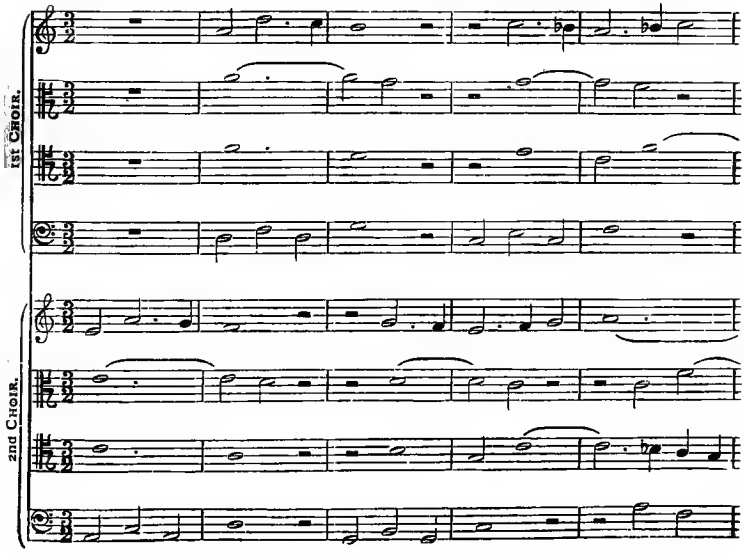
Ex. 127. H. Kebton, Mus. D.

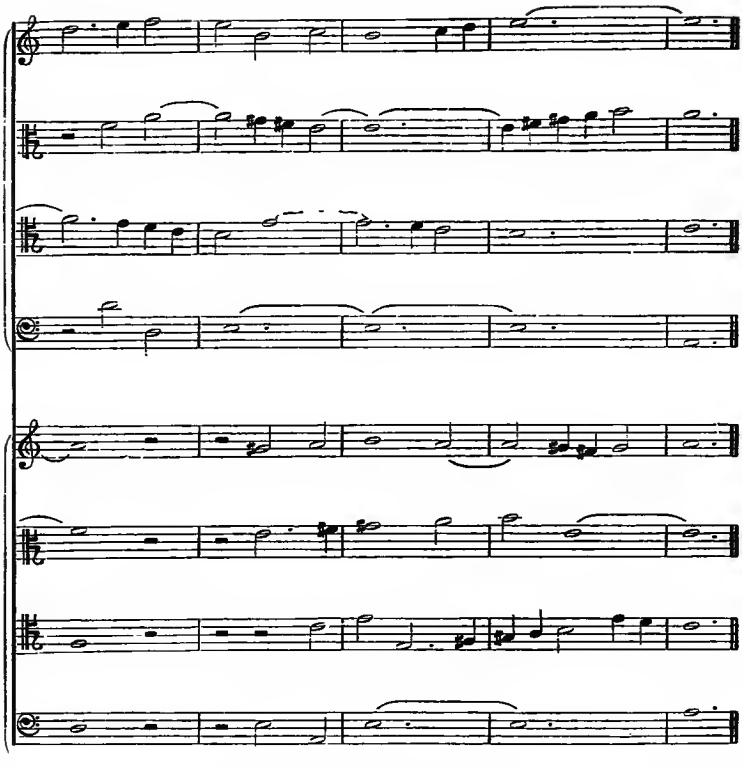


130. In writing eight-part counterpoint we sometimes arrange for a double choir of four parts each. In this case the harmony for each choir should be as far as possible complete, and the two groups should move independently and antiphonally, but, of course, occasionally combining. When the choirs are thus divided, and four parts only are moving, the laws of four-part counterpoint must be observed (see Ex. 128).

EIGHT-PART COUNTERPOINT FOR TWO CHOIRS, WITHOUT CANTO FERMO.

Ex. 128. (The Basses from Cherubini.)

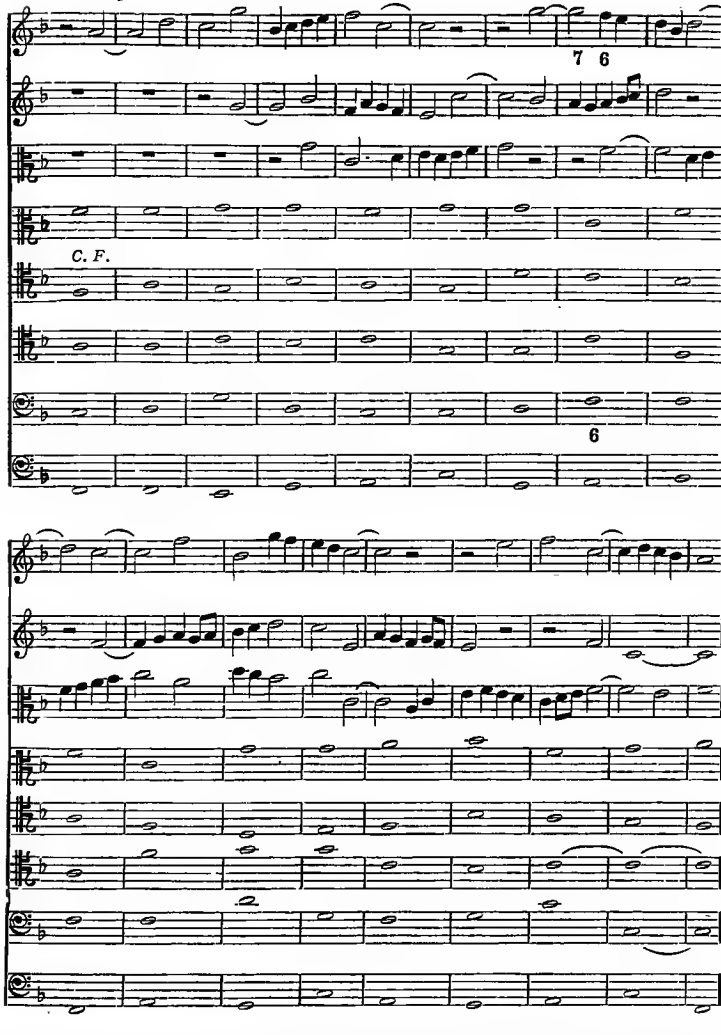




In counterpoint for a double choir the progression given in Ex. 123 is very useful (see the *Basses* of the above example).

131. We may, of course, *combine* the different species in eight-part counterpoint. Ex. 129 has three parts in florid counterpoint and five in strict note against note. It is, however, almost impossible to produce anything satisfactory in so many parts, when the species are combined, particularly if two or more of them be in crotchets or minims; and the author does not recommend students to waste their time on these inartistic musical puzzles. Florid counterpoint in seven or eight parts is, on the contrary, excellent practice, and perseverance will render it no less interesting than profitable.

Ex. 129.

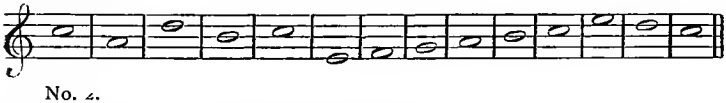


In bar 8 of Ex. 129 a suspended seventh is heard together with the sixth, the latter *not* being "of the character of a passing note" (see par. 127); the two notes, however, are separated by so large an interval, and accompanied by so many parts, that they may readily be allowed.

CANTI FERMI FOR EXERCISES.

THE student may, of course, select from the Canti Fermi used in the preceding examples. A few more are appended, taken from various authors. They may be placed in any part, and transposed to other keys.

No. 1.



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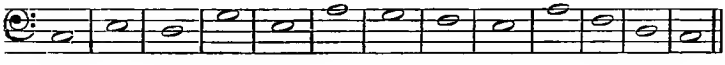

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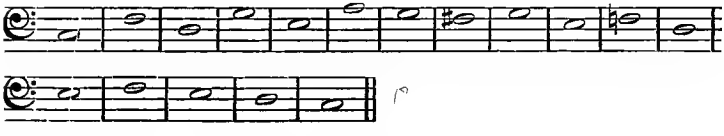

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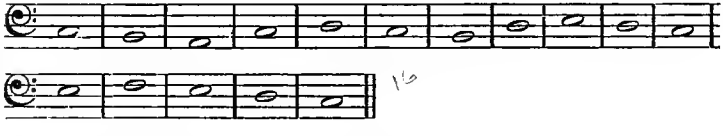

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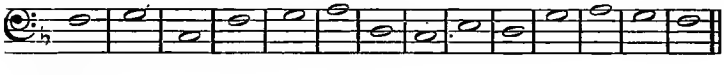

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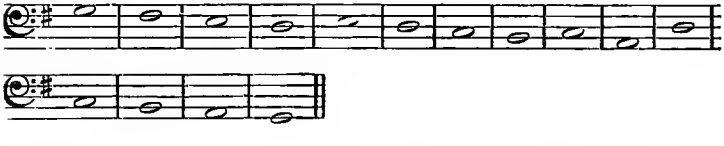

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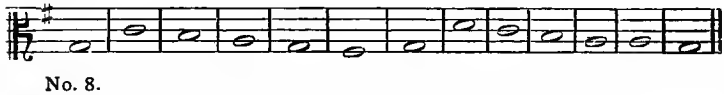

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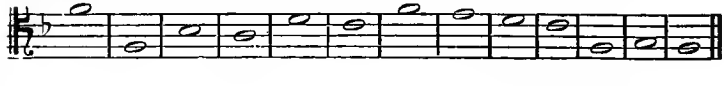

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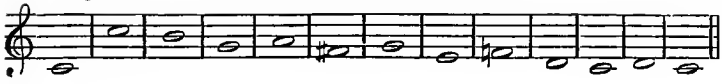

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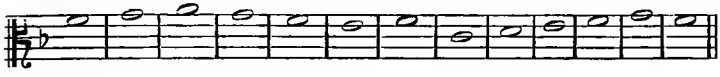

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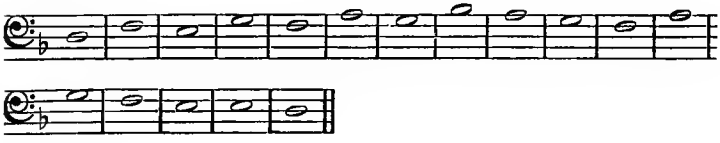

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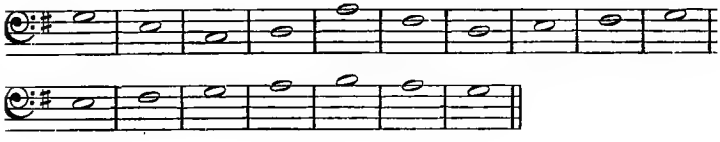

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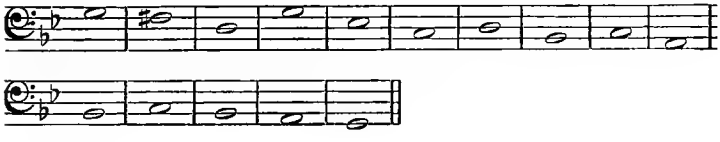

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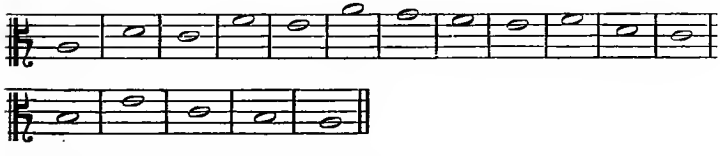

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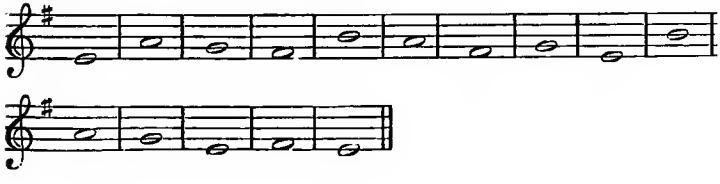

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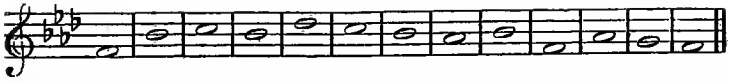

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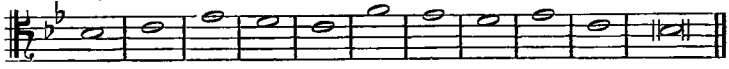

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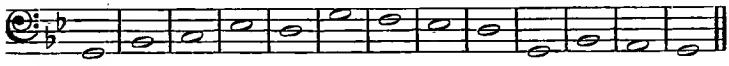

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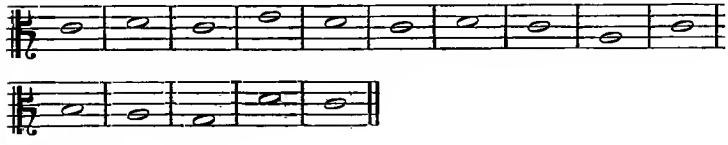

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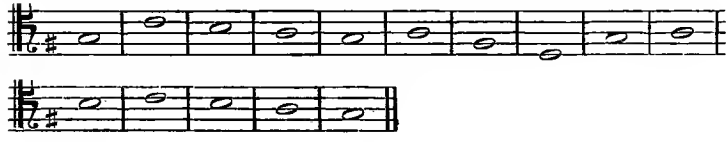

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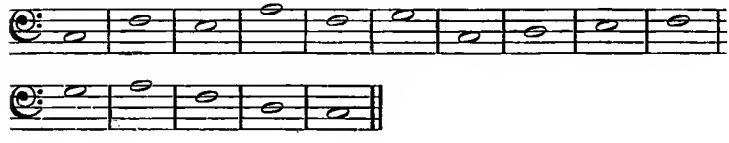

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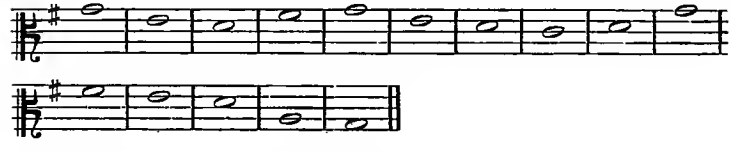

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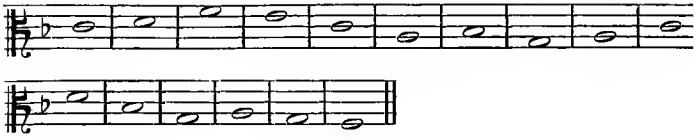

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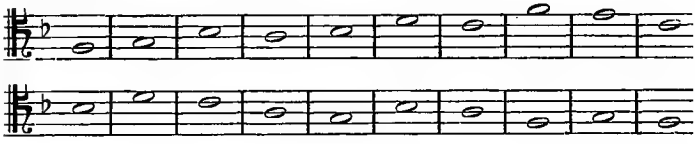

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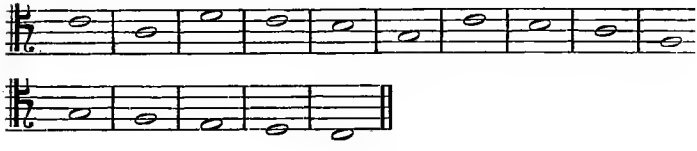

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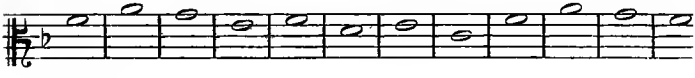

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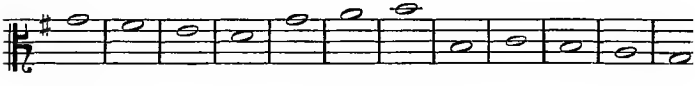

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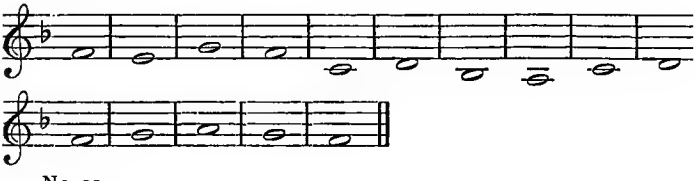

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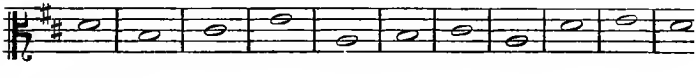
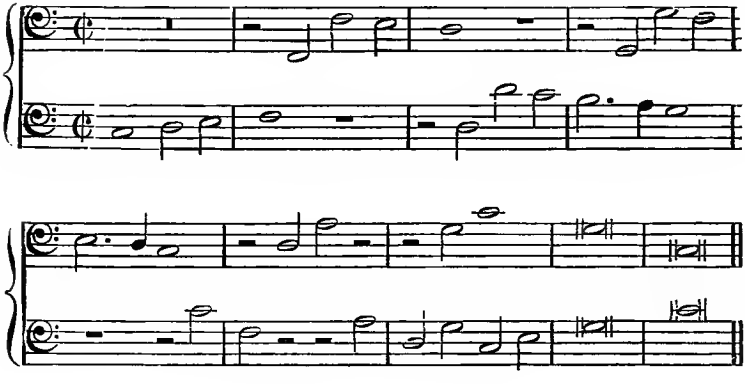


No. 31.

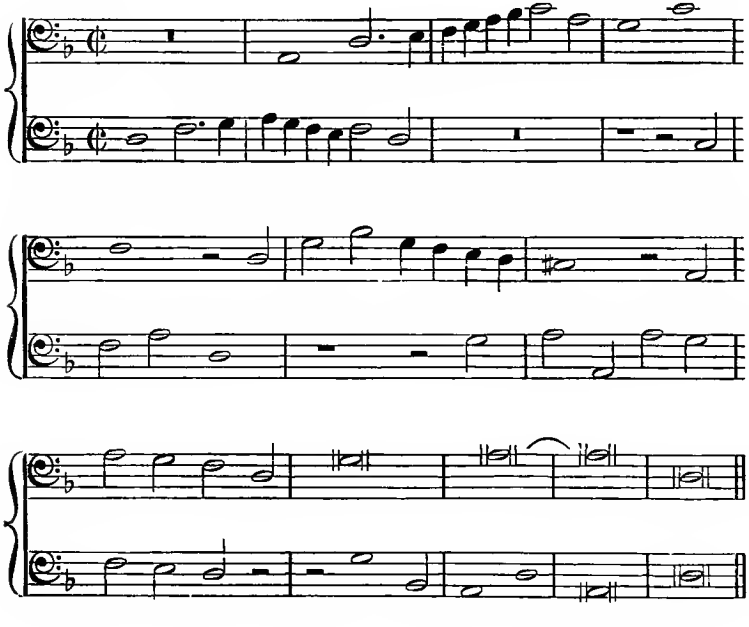
BASSES FOR EIGHT-PART COUNTERPOINT.

(Two Choirs.)

No. 1. J. F. B.



No. 2. (From Cherubini.)



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Edited by Dr. STAINER.

PRICE TWO SHILLINGS.

FUGUE

BY

JAMES HIGGS.

CHAPTER I.
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Sketch of a four-part Fugue containing definitions of Subject—Answer—Counter-subject—Codetta—Exposition—Counter-exposition—Episode—Stretto, &c.—Enumeration of the several varieties of Fugue.

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CHAPTER III.
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HARMONY

BY

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